Using Drama in the Church

By

J. Edward Moseley

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BY J. EDWARD MOSELEY

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Revised Edition

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Preface

This book may be used in group study or by individuals concerned with strengthening their ministry to the souls of persons through a great spiritual art long neglected in churches. This revised edition, with a section about religious drama on radio and television, and up-to-date references and listings of plays and production manuals, is sent forth with the hope that it may have an increasing share in guiding young people and adults to a religious quality of experience. That hope presupposes what Dr. Charles Clayton Morrison, distinguished editor of *The Christian Century* for many years, stated in 1933, namely, that drama is "destined to play an increasing part" in the churches.

Although prepared primarily as a text in religious drama for young people's summer conferences, this book may be used by drama groups of youth and adults in local churches and in leadership training schools. In group study, it is desirable that each student be supplied with a copy of the text. However, where this is not practical, the instructor can use the text as an outline for lectures, demonstrations, discussion, and class projects. Background reading may be supplemented with the reference material suggested at the close of each chapter.

Adult leaders will find this book helpful for personal reference and study. Ministers and religious-education leaders should certainly be acquainted with the aims of religious dramatics and some of the best material available in the field. Chapter 1, on the relationship of drama to the church, and Chapter 5, on drama in

worship, are especially recommended to pastors. Church school teachers will find particular value in Chaper 2, dealing with the technique of informal dramatization. The lay worker who assumes the responsibility for directing church plays will find here a brief and compact introduction to the whole field of religious drama, with resource materials and suggestions for practical projects for drama groups.

Play production, like teaching, can be learned only by *doing*. In a course of study, probably one half the time allotted for classes (a minimum of ten hours is suggested and five class sessions) and study should be devoted to "laboratory" work.

At the beginning of each chapter is a list of questions which the teacher may ask the class following the assigned reading of the chapter. The sections, "Suggestions for Thought and Action," at the end of each chapter require the application of general principles to the student's own experience and local-church situation. For help in developing these projects, the student may consult the references in the section, "Recommended for Further Study,"[1] the last thing in each chapter.

The Appendix includes an up-to-date list of selected religious dramas that measure up, more or less, to the dramatic criteria discussed in Chapter 3. These are mostly one-act plays, biblical and modern, suitable for amateur production in churches. Another listing is of longer plays, suggested for reading and study on significant problems of contemporary life. Then there is a list of valuable collections of church plays, and some other effective drama. Also, there is included a handy list, for quick reference use, of manuals useful in the production of plays. Finally, there are given the names and addresses of publishers of dramatic materials, all of which may be ordered from The Bethany Press, publishers of the Disciples of Christ.

J. Edward Moseley

Indianapolis, Indiana
February 28, 1955

[1]If these books are not available in the church or public library—and some are now out of print—it is recommended that one or both of the following be purchased for frequent use as basic reference texts: Fred Eastman and Louis Wilson, *Drama in the Church* (Rev. ed., Samuel French, New York, 1942), $1.83, and Esther Willard Bates, *The Church Play and Its Production* (Baker's Plays, Boston, 1938), $4.50.

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CHAPTER 1

Why Use Religious Drama

QUESTIONS TO CONSIDER

What two functions in relation to religion has the dramatic art had historically?

What are some values in the use of drama in the church?

How may drama be related to the total program of the church?

The contemporary revival of religious drama in the Protestant churches of America has become so widespread that it may accurately be designated as a "movement," comparable to the Little Theatre Movement. What are the indications of this movement?

Recent studies indicate that many congregations all over the nation are using drama in various degrees and ways. The evidence is substantial. Summer young people's conferences and leadership training schools include courses in dramatics. Religious periodicals for young people and church school leaders are using articles on religious drama more frequently. There is a growing body of literature devoted to the subject. In some cities the Council of Churches maintains a department of drama. Religious drama tournaments have been popular in many places.

However, in spite of all these manifestations, there is much confusion as to aims and methods. In addition, some earnest church members continue to think, however erroneously, that drama smacks of the theatrical and that the theater is wicked and should have no part in the life of the Christian church. This attitude toward the esthetic has been more or less characteristic of Protestant churches ever since the Reformation. Religious experience has, therefore, been impoverished by the failure to make effective use of music, art, architecture, ritual, and drama.

An understanding of the relationship of religion and drama in the light of historical perspective is needed. In addition, specific values in the use of drama in the modern church need to be emphasized. Finally, some ways will be mentioned by which drama may be related to the larger program of any congregation.

Religion and Drama Through the Ages

When drama is traced back to the very beginnings, one finds that it originated, not as a means of entertainment nor as a form of art, but as *an expression of and an aid to the religious life* of primitive peoples. One is not obliged to guess at what these earliest forms of dramatic expression may have been, for there are tribes living today whose religion has not developed beyond the primitive stage. They believe that the objects of the world around them are peopled by spirits, and seek, through various rites and ceremonies, to use the power of the spirits for their own purposes.

In primitive communities these religious ceremonies usually take the form of sacred dances, accompanied by drums or group singing. In the rain-making dance, for instance, the priest and people imitate the falling rain, thunder, and lightning, believing that this will cause actual rain to fall. The hunting dance and the war dance are supposed to bring success in the hunt and in the battle. Often the performers wear masks to identify themselves further with the animal or object or person whom they are imitating. Then again, at certain times, the elders may enact the tribal myths in order to instruct and impress the young.

The history of the development of drama is a fascinating study. But there will be only a brief consideration of this history here at these three points: (1) in the Hebrew nation, (2) in the Greek state, and (3) in the Christian church from New Testament times through the Middle Ages.

The Hebrews never developed a dramatic literature or a secular art of the theater. Yet there are abundant evidences of the existence of a dramatic impulse which found expression in their religious life. The Old Testament says that David danced before the Ark of the Lord. This is evidence of a survival of the ancient ritual dance. In the observance of the great commemorative festi-

vals, such as the Passover, the people re-enacted the religious history of the nation. The ritual sacrifices at the temple in Jerusalem point to a time in the history of mankind when human sacrifice was thought to be pleasing to God. They also point forward to the spiritual heights of the Christian Eucharist, the sacrament of the Lord's Supper, which is the symbolic re-enactment of the sacrificial death of Jesus.

With the Greeks drama took its rise from religious ceremony, in this case from the sacred dances which took place at the spring festivals in honor of Dionysius, the god of wine and fertility. But it did not end there. The Greek genius brought the dramatic form to a height of perfection which still serves as a majestic model for playrights.

In Greece the theater was under state supervision, and performances were given only at the time of the Dionysian festivals, when the greatest dramatists presented their plays in competition. The Spring Festival at Athens drew thousands of visitors who packed the great amphitheater for five or six days. The theater never became merely a place of entertainment, but retained its religious association, and was a powerful force for the religious and moral instruction of the nation. Greek paganism reached its highest spiritual expression in the plays of the great tragedians who proclaimed that the world is governed by divine eternal law and that sin brings severe suffering to the wrongdoer.

By the first century A.D., Greek culture had been supplanted by Roman civilization and the theater had degenerated into the bloody spectacle of the arena or obscene pantomime and crude farce. It is not surprising that from its beginning the Christian church vigorously opposed this type of theater. Christians were forbidden to be actors. The opposition of the church and the ravages of the northern barbarians in the fifth and sixth centuries finally put an end to the theater as an institution. But the dramatic element taken over from the Jewish ritual was retained in Christian worship and elaborated by the church. Out of it grew the medieval religious drama.

The mystery or miracle plays, as they are called, dealt at first with the life of Christ, especially the events centering around

Christmas and Easter, and were performed inside the cathedrals. When the performances were moved outdoors, they came to include everything from the fall of Lucifer to the Judgment Day and even nonbiblical material, inserted for the sake of comedy. Modern translations of some of these twelfth-to-fifteenth-century plays impress the reader with their simplicity, sincerity, and reverence, even if their theology often appears naïve and the literary form crude. (A number of these medieval miracle plays are in *Fourteen Plays for the Church,* edited by Robert Schenkkan and Kai Jurgensen.) From the sixteenth century on there has been no significant religious drama until the contemporary time.

In summary, historically, the dramatic art has had two functions in relation to religion: worship, defined as the outreach of the human soul toward the Unknown; and religious instruction. The age-old association of drama and religion is rooted in the very nature of man's religious and expressive life.

Values in the Use of Drama

Turning from the past to a consideration of the relationship of religion and drama today, let us begin by asking: What are some of the specific values to be gained by the use of drama in the church? Many other values will come to mind, but they may be summed up under the following: (1) the expression of worship, (2) the expression of the artistic impulses, (3) the broadening of understandings and sympathies, (4) the raising or suggesting of solutions to problems, and (5) the discipline of cooperative endeavor. A discussion of these values follows.

1. As previously indicated, historically the drama has been used most frequently as a form of worship. Modern Christian educators have not been wholly aware of this value in their preoccupation with drama as a teaching technique. Some churches have made use of the one-act religious drama in place of the Sunday night sermon, preceded by a "worship service," but too often the total effect is not worshipful, either on the part of the players or of the congregation. (Chapter 5 contains some suggestions for the more effective use of the dramatic form of worship.)

2. Secular educators and trained religious leaders alike realize the fundamental human need for creative expression. Not all people have the ability or the desire to become artists, but everybody shares with the artist the need for some expressive activity in which emotional release can be found and the imagination developed. This is provided in various forms of dramatic activity—in the spontaneous dramatization of children, in playwriting, in acting, in designing and making scenery and costumes, and in all the other important phases of play production.

3. When one reads or sees or acts in a play, he has a vicarious experience. That is to say, the person tends to put himself imaginatively in the place of the characters of the play. This is a type of experience that is not limited by time or space. Through drama persons become acquainted with people of other periods, of other countries, and of different cultural and occupational groups from their own. What person who reads the biblical play, *He Came Seeing,* by Mary P. Hamlin, or sees it effectively performed, will again feel that the cost of loyalty to a great cause is an affair of remote times only? Who has not loved the Apostle Paul more for having read Dorothy Elderdice's portrayal in *Demas* of his last days in a Roman dungeon? *Ba Thane,* by Edna A. Baldwin, takes one into the lives of missionaries and other Christians in Upper Burma. In Fred Eastman's *An American Family* one experiences something of the crucial human struggle of the Curtis family to make democracy more effective.

4. The purpose of religious education is the development of Christian character. This cannot be done by teaching truth or virtue in the abstract, but rather by helping persons to analyze their own everyday experiences intelligently and to think their way through to Christian solutions of the problems with which they are faced. Here drama plays an important part in presenting, making vivid, or suggesting solutions to the problems, individual and social, of the contemporary world. So important is this function of drama that it will be thoroughly discussed in a later section.

5. Finally, there are the values which come from participating in a cooperative, creative enterprise. The famous Abbey Theater

Players of Dublin, Ireland, have no stars; the leading man on one night may appear in a bit part at the following performance. The painter or the musical composer may be a rank individualist; but the actors, scene shifters, publicist, and all the other people who work on a play must put the unity and the success of the play as a whole above their personal desires or there can be no work of art.

Drama in the Church's Total Program

It should be quite evident by now that drama is definitely related by historic use, subject matter, and inner nature to the functions of the church as it ministers to the religious needs of varying age groups. There are several ways in which the use of drama may be related to the program of the church, especially as it relates to young people.

A group of youth was considering the issues of war and peace with much study and many discussions. In addition, they developed several related projects, one involving the making of peace posters, another the production of the one-act play, *The Great Choice,* by Fred Eastman, and a third the creation of a worship service to envelop the play.

Groups participating in the United Christian Youth Movement will find the reading or production of plays valuable as they take up the various projects dealing with peace, racial integration, the economic order, use of leisure time, patriotism, alcohol education, preparation for marriage and home life, missionary strategy and action, and helping other young people to be Christian. The reading of such a play as Lillian Carmichael's *Sentence* might do more to impress youth with the tragic results of drinking than stacks of charts and statistics.

An occasional Sunday night service may well be devoted to presenting an inspirational play or to experimenting in dramatic and symbolic services of worship in which the congregation participates. Dorothy Clarke Wilson's book, *Twelve Months of Drama for the Average Church,* contains a series of simple one-act plays for Sunday evenings with a suggested worship service to accompany each. There are numerous other effective plays that are equally suitable. In the field of the liturgical drama there is less

prepared material available. *Dramatic Preludes and Services of Worship,* by Isabel Kimball Whiting, embodies a number of such services which the author developed for the use of children.

A mission study group might present such a play as *Physician in Charge,* by Jeanne Carruthers, an intensely dramatic portrayal of the dedication in a mission hospital in India. Or, *The Doctor Decides,* by Fred Eastman, which depicts the struggles of a medical home missionary in the Southern mountains.

Then there are the special days and seasons of the church year which definitely call for dramatic representation. The Christmas drama may be traditional in character, perhaps a revival of one of the medieval plays as adapted in *Harvard Dramatic Club Miracle Plays,* edited by Donald Fay Robinson, or *Fourteen Plays for the Church,* edited by Robert Schenkkan and Kai Jurgensen. Again, it may be as modern in setting as Joyce Vernon Drake's *The Cup of Strength.* There are plays which, read or acted, will go far toward deepening the spiritual fruitfulness of the Easter season. Such a play is John Masefield's *The Trial of Jesus,* which treats with deep reverence the mysteries of the crucifixion and the resurrection. Simpler for production, yet deeply spiritual, is Charles Rann Kennedy's *The Terrible Meek.* No church would soon forget its observance of Christian Family Week if *Family Portrait,* by Lenore Coffee and William Joyce Cowen, with its "moving expressions of truth and beauty" were featured. Memorial Day could be made the occasion for the effective presentation of a thoughtful play like Dorothy Clarke Wilson's *Salvage,* rather than for mere flag-waving and empty speeches about "the sacred dead."

There is little space in the program of a Christian church for an unrelated dramatic club whose members are chiefly interested in secular plays for entertainment and which tends to foster cliquishness. The only possible value would be that of providing cultural and recreational diversion for its members. While this is a worthy objective, it can usually be served by various secular clubs or school organizations in the community.[1] If the standard

[1]A local church might perform a real service in fostering and promoting a community type of dramatics where no other agency provides it, but that is outside the range of this discussion.

of dramatic production can be raised by the organization of the dramatic talent and interest of the church into a permanent drama group which meets for the study and production of plays definitely related to the program of the church, that is a fine thing. Or special study groups may be organized for the reading and discussion of problem plays or those of spiritual power.

Situations in congregations differ and it is up to local leaders to decide the best ways of utilizing drama in their respective churches. Those who are fully aware of the rich possibilities inherent in the use of effective religious drama will discover new ways in relating it to the program of the church and to the needs of growing persons.

Drama for Radio and TV

"Radio and television are the miracles provided by God for such a time as this," according to Clayton T. Griswold and Charles H. Schmitz in their helpful booklet *Broadcasting Religion.* An increasing number of Christian people is aware of the possibilities of these relatively new media for spiritual uplift. This book on the use of religious drama is not primarily concerned with the use of "live" programing of such drama on radio and television, but some comment on these outreaches is in order.

Dramatic groups who have, or may, become interested in the use of these media for their art need to understand that they both have rigid disciplines. The radio costs of production are quite large when measured by the usual church standards, but for TV such costs are tripled. These expenses are excessive in both money and manpower because TV is more complicated. It takes eight or ten men in the TV studio, for instance, to produce an interview.

This means that religious dramatic productions, when they are possible as "live" programs, should be done cooperatively. A united church approach will help at the outset to disarm the studio personnel who will likely be suspicious of any freely offered religious dramatization. Unfortunately, most of them have had years of nightmarish difficulties with poor and unsatisfactory religious programs, and with church leaders who do not understand the terminology or techniques of the audio-visual arts.

Television, particularly, is not a simple undertaking, especially for inexperienced religious groups. However, the possibilities of producing effective religious dramatizations on radio and TV are there, and *the need should be met.* Drama, it has already been proved, is television's most effective format. Much training will be required of any group anticipating such broadcasting.[2] Young people and their leaders with sufficient imagination and the necessary stamina can learn the techniques. May those who answer this beckoning call to religious dramatists never be satisfied with producing dramatic fluff! Too much is at risk in terms of the vast audience to dramatize anything but the most effective plays.

Suggestions for Thought and Action

1. A valuable community project would be to survey and coordinate the dramatic activities and resources of the churches of your city (town, county): (1) a survey to determine to what extent drama is being used in churches; leadership resources; physical equipment; (2) a canvass of the secular dramatic activities (schools, little theaters, etc.) in the community; (3) drafting and sponsoring a plan for the coordination and encouragement of religious dramatics through some such means as a community library of religious plays and manuals, taking dramatic services to other churches, an annual religious drama festival, the inclusion of a drama course in local religious training schools, the maintenance of a department of religious drama in an urban Council of Churches, and, in smaller communities, cooperation with school or community theater in developing equipment, technical leadership, and library facilities.

2. Read everything possible about the life and religious beliefs of the ancient Greeks, then read one of the tragedies of Aeschylus, Sophocles, or Euripides. How does this play reflect the religious thought of the time? In your opinion, did it contain any religious message for those who saw it acted?

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[2]A three-week Religious Broadcasting Workshop is held each summer at the Butler School of Religion, Indianapolis, Ind., in cooperation with the Broadcasting and Film Commission of the National Council of Churches, the Indianapolis Church Federation, and Station WFBM-TV.

3. For a change, how about doing a modern adaptation of a medieval Nativity play for Christmas? It will help the congregation to a better understanding and participation in the service if members can be prepared by an advance talk on the historical setting in which this type of play developed.

4. Are you experiencing in the use of drama in your church the five values listed in the text? If not, how can you improve your dramatic program to attain these desired goals?

5. Is the use of drama in your church related to the educational objectives of the church as a whole? Is it a competing activity? Are the plays selected and production dates set with reference to the church calendar of the entire congregation? Is there coordination between and among various groups who may be planning to produce or study plays? Would it be advisable to appoint a director or dramatic committee, who, in conference with the minister and the educational director or educational committee, might outline an entire year's dramatic program for all ages?

6. Explore the possibilities, if there is a drama group of real ability in your church, of producing "live" plays over a local radio or TV outlet. Talk with leaders of other religious groups who might be interested, including the local Council of Churches. Determine, realistically, the possible cost for a fifteen-minute spot and ways of raising funds, consider script needs, actors available (with both microphone and camera presence) and willing to undergo the necessarily rigid discipline while learning audio-visual techniques. Be sure in the approach to a station to request public-service time and to offer a possible program that it is a united one. Luck to you!

Recommended for Further Study

Bates, Katharine Lee, *The English Religious Drama* (Macmillan, 1893): Medieval drama in England.

Eastman, Fred, *Christ in the Drama* (Macmillan, 1947): Chapter 6 is the only complete history available on the religious drama movement in England and America.

Eastman, Fred, and Louis Wilson, *Drama in the Church* (rev. ed.; Samuel French, 1942): Introduction, "How to Kill Religious Drama"; Chapter 1, "The Historical Background."

Griswold, Clayton T., and Charles H. Schmitz, *Broadcasting Religion* (rev. ed.; National Council of the Churches of Christ, Broadcasting and Film Commission, New York, 1954): A helpful manual for local use.

Haigh, Arthur Elam, *The Tragic Drama of the Greeks* (Oxford U. Press, 1904): Especially good for biographical treatment of the great Greek dramatists.

Hughes, Glenn, *The Story of the Theatre* (Samuel French, 1928): Chapter 1, "Primitive Theatricals"; Chapter 7, "The Greek Theatre"; Chapter 8, "Medieval Theatricals."

Murray, Gilbert, and Others (Translators), and Lane Cooper (Editor), *Fifteen Greek Plays* (Oxford U. Press, 1943): Introduction contains short historical sketch.

Parker, Everett C., Elinor Inman, and Ross Snyder, *Religious Radio, What to Do and How* (Harper & Bros., 1948): Excellent basic manual.

Robinson, Donald Fay (Editor), *The Harvard Dramatic Club Miracle Plays* (Samuel French, 1928): Texts of some medieval plays.

Schenkkan, Robert, and Kai Jurgensen, *Fourteen Plays for the Church* (Rutgers U. Press, New Brunswick, N. J., 1948): Texts of thirteen medieval miracle plays.

Vogt, Von Ogden, *Art and Religion* (Beacon Press, Boston, 1929): Chapter 3, "The Unity of Religion and Art."

CHAPTER 2

How to Use Drama

Questions to Consider

How may the dramatic method be used in teaching children?

How may use of the dramatic method help young people to solve their urgent problems?

Discuss the five steps involved in analyzing a play; what should be the results of reading a play?

Some of the reasons *why* drama should be used in the church, or values in the dramatic method, have been discussed already. Next in order of consideration then is *how* to use drama in the church, or the matter of technique in dramatic method.

A survey of actual practice in churches and of the literature of the field reveals three outstanding ways in which drama is being used: (1) dramatization, informal and written, (2) play reading, and (3) play production. Each is utilized in churches, and occasionally on radio and television. It is essential that these three methods be clearly recognized. On the whole each method has certain distinctive techniques and objectives. The first is especially adapted to children, although not exclusively, the others to young people and adults. There are, of course, certain basic principles of dramatic art which apply to all three. There is no reason why a local church should not utilize each method, provided the trained leadership is available. Other ways of using the dramatic technique are: the play review, the dramatized sermon, the dramatic monologue, and the dramatic stunt.

Informal Dramatization

Progressive teachers in both day schools and church schools have placed emphasis on the educational value of dramatization,

as opposed to formal dramatics or play production. When properly understood and employed; this method is of real value, especially in working with younger children through the intermediate age. It is based upon and is an outgrowth of the spontaneous dramatic play of the small child, which is observable in the nursery school and kindergarten. At this stage the child has no thought of entertaining an audience. He plays alone, or with other children, just for the sheer joy of playing. He tends, therefore, to reproduce in his playing those phases of his own personal experience with which he is most familiar.

This method of dramatization is best adapted for children between the ages of seven and thirteen, when spontaneous dramatic play has ceased and before participation in formal dramatics has any meaning. It carries forward the educational value inherent in spontaneous dramatization which is likely to be lost otherwise. The three characteristics of the free-play stage are retained, namely: (1) the dramatization originates with the child (not with the adult); (2) it is important in its relation to the child's development rather than to an audience; and (3) it has as its subject matter that which is familiar to the child.

Other changes are taking place. Drama becomes more self-conscious, deliberate imitation arises, there is a gradual development of appreciation for the elements of form and artistry, and much interest in the making of properties and costumes (at first, quite simple). There may be a desire on the part of the children to present their finished product before an audience, either other children, or their parents. This may be a good thing, as long as it does not foster exhibitionism, or tempt the teacher to value a finished production (from the adult point of view) above the natural development of the children. On the part of older children, the subject matter grows beyond that of immediate personal experience to stories and historical material, people of other times and places, or even abstract moral and ethical problems.

"Amazon of God," an informal dramatization of Mrs. Mary McLeod Bethune, in *Out of Nazareth,* by Amy Goodhue Loomis and Elisabeth Day Knapp, created a problem. White girls were allowed to use make-up and play the parts of Negro girls in the

drama. It was desired that they should realize the basic new experience of being a different color. Dramatically, the authors point out, the use of Negro girls would have given more dignity to the three roles. Educationally, however, transmutation was likely the best method.

The Function of the Teacher

The function of the teacher who would guide her[1] pupils into a creative and fruitful experience through dramatization differs in significant respects from that of the drama director. Knowledge of the techniques of play production is less important for her than a sympathetic understanding of the children, their interests and their needs, and the ability to draw out their ideas rather than impose her own upon them. She will keep in mind at all times that the aim is the development of the children, not the entertainment of an audience, and that the standard of attainment is the best which a given age group is capable of achieving, not the standard of adult achievement.

Always, the teacher should be awake to the opportunities for the use of the dramatic method in connection with church school lessons or other projects and should familarize herself with background material to enrich the content of the dramatization. She will need to know the fundamentals of good play construction and have a working knowledge of the artistic use of color and grouping. Sometimes the story which is to serve as the basis of the dramatization will be told and the teacher must know how to prepare and present it so that the dramatic elements are made vivid. Ideally, the person who guides the dramatic activity will be the regular teacher of the class or group, rather than a special teacher. Any successful children's worker with a little initiative can prepare to use the dramatic method intelligently.

The Subject Matter of Dramatization

What is going to be dramatized? The skillful teacher will not be concerned so much with the search for materials to be used as

[1]Many teachers in the elementary grades are women, although men often render invaluable service in these classes of the church school. The terms "he" and "she," therefore, refer to *all* teachers.

the basis of dramatizations. Rather, she will see that the dramatic expression grows naturally out of the current interests and study projects of the children. This principle is illustrated concretely in *Ventures in Dramatics,* by Hulda Niebuhr, an account of a score of dramatic enterprises with boys and girls of the junior and intermediate ages. In connection with utilizing children's interests, she observes:

> Sometimes children play insincerely because they have been asked to "put on" a play which represents experience they cannot imagine vividly enough, which cannot have meaning or significance to them. . . . Pupils must be helped to experiences about which they can be enthusiastically sincere—to strong interests, real adventures in living and thinking, interpretations of their life which illuminate it for them.
>
> The fear of modern young teachers that they may call forth insincerity by imposing their own interests and convictions upon their pupils often has the very negative result of consigning children to meagerness of outlook and shallowness of experience, of confining them to their own immediate experiences and insights. . . . Realities can always be made to be experienced as real and interesting, but hard work and devoted thinking is required in relation to the pupils on the part of the teacher.[2]

Bible stories, fables, folk tales and legends, missionary stories and tales of other lands, historical episodes, lives of noble men and women of the past and present—all these are source materials for dramatization. Frequently the dramatization will be based on a story told by the teacher, but children are capable of writing original dramatizations embodying their own thought and research on a particular subject of interest.[3]

How to Proceed

It is inadvisable to set up a rigid outline of steps to be followed in the process of dramatization, but a general plan of procedure applicable to various situations is suggested. The process may be

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[2]Hulda Niebuhr, *Ventures in Dramatics* (New York: Charles Scribner's Sons, 1935), pp. xvi-xvii. Used by permission.

[3]Two excellent pamphlets on informal dramatization are: *Let's Make a Play,* by Bernice Buehler, with a story on Burma by Grace W. McGavran (Friendship Press, 1944), and *Out of Nazareth,* a dramatic worship service, by Amy Goodhue Loomis and Elisabeth Day Knapp (Friendship Press, 1946). Each sells for 25¢ in paper.

divided into five stages: (1) selecting the subject matter, (2) acquiring background information, (3) determining the general form of the dramatization, (4) the first informal acting out, and (5) the refining process.

1. *Selecting the subject matter.* This step has been discussed in the preceding section.

2. *Acquiring background information.* The importance of this step cannot be overemphasized. The small child uses in his dramatic play only that which he can see, hear, and feel. As he grows older, the jump from the immediate environment to other times, peoples, and situations can take place only if the new is related to the old. The new experience must become vivid and real and understood before it can be expressed in dramatic form. If the subject matter deals with people of another country or period, knowledge of life and customs may be secured from books and pictures, letters, and interviews. The making and use of properties and costumes may make more concrete the way of life of another people. Questions or suggestions skillfully introduced by the teacher will aid the pupils in thinking their way through to an understanding of a given problem or situation.

3. *Determining the general form of the dramatization.* If the subject matter is presented by the teacher in story form, this step is simplified. It is assumed that the necessary adaptations will be made and the story so organized and presented that it will set forth in vivid imagery the main events that will form the episodes of scenes of the dramatization. If the children are working out an original dramatization, it may take considerable help on the part of the teacher before they arrive at a rough plot.

4. *The first informal acting out.* This involves the first informal acting out in pantomime and speech of the dramatization, or perhaps only the first scene, in the beginning. It must be borne in mind that pantomime precedes dialogue as a mode of expression and very small children may get no further than the pantomime stage. It is important that every child participate in the early stages of the acting out, and that the parts be rotated. Even the timid child may be induced to take a nonspeaking part in a group. Occasionally with older children written dialogue may precede

the first acting out, but as a rule it is better to reverse the order. Kindergarten and first-grade children cannot be expected to go beyond this stage. They may "play" the story over and over just for the fun of doing it, letting different children take the parts each time, using their own words and action.

5. *The refining process.* This step involves discussion and criticism by the children of the work already done, the writing down of the dialogue, the acting over again, the gradual evolution of dramatic structure,[4] the making of properties and costumes, attention to artistic excellence in grouping and color, selection of the players on some basis judged to be fair by the children themselves, the memorization of dialogue as it is finally accepted by the group, and perhaps the presentation of the finished product before an audience.[5] The degree of "finish" to be expected depends upon the age of the children. They should be led progressively to an understanding and practice of the principles of good dramatic art, for development of esthetic appreciation is one of the aims of dramatization. The socializing effect of group enterprise is another significant outcome. Most valuable of all is the enrichment and deepening of the experience of the growing child which comes through the study and re-enactment of the highest aspects of personal and racial experience.

Reading Plays in Groups

The possibilities in group play reading as a method of utilizing drama have not been sufficiently recognized or tried out. Such a reading of a drama can open up the riches of the best dramatic literature of our own and past times. Such plays are not likely to be included in the repertory of a local church dramatic group because they are too difficult technically for production or because they have large royalties. While it is true that the reading of a play does not equal in emotional effect a good stage production,

[4]A good play is more than a mere succession of events or scenes. It is unified around a central idea or problem, presented at the beginning, developing into a crisis, and resolving itself into a satisfactory conclusion.

[5]When the dramatization is presented before an audience, the audience must be prepared through appropriate methods to appreciate and participate in the experiences of the children. This will help to prevent unwanted laughter and any sense of embarrassment.

yet play reading has obvious advantages in the matter of accessibility, and as a basis of study and discussion, it is perhaps superior to play production.

Having decided to read a play, there immediately arises the important dual question of what plays to read and where to obtain them. There are a number of sources of information for the reader or committee selecting the plays. Catalogs describing the plays may be secured free on request from the publishers of dramatic materials. For the more discriminating, the Appendix to this book has a handy list of full-length plays that are recommended for study and discussion. They cover many subjects and may be purchased or borrowed. In many cases it will be possible to obtain copies of these and other plays, particularly older and more popular ones, from public or college libraries or private bookshelves. Any good library has books on drama, organized by author, country, or period, which will suggest worth-while plays for reading. A number of books on drama contain lists of longer plays suitable for reading. The book-review sections of metropolitan Sunday newspapers, and certain periodicals catering to the book trade, review new plays as they appear in printed form.

There is no royalty for reading a play aloud informally in a group. However, when a public reading of a play is given, a royalty is often required and permission must be obtained for such a reading from the publisher.

On the one hand play reading may be used as supplementary material in connection with a project of a young people's group. For example, a group of seniors engaged in writing an original play may benefit from the study of a well-prepared play in relation to the principles of dramatic structure.[6] Or a unit of study aimed at developing understanding and appreciation of other races may be made more vivid by the reading of such a play as Marc Connelly's *Green Pastures,* an interpretation of the religious concepts of Negroes. On the other hand play reading may be organized as a separate activity through the formation of small, in-

[6]Harold A. Ehrensperger's *Conscience on Stage* (Abingdon Press, 1947) discusses creative drama in detail. See also, Fred Eastman, *Writing the One-Act Religious Play* (Friendship Press, 1948), noting especially his bibliography.

formal groups, meeting periodically for the reading and discussion of plays which are selected in view of an interest agreed upon by the participating members.

For effective play reading, meetings need to be kept informal in atmosphere, with a minimum of organizational machinery. They might be held on winter evenings around the fireplace of a home. Or if they must be held in a classroom, the chairs may be drawn up around a table or in a friendly circle. The function of the leader will be to organize and select material (or assist a committee in doing so), to preside informally, and to guide discussion into fruitful channels. This method will appeal to older young people and adults; it is not suggested for use with children.

There are various methods of reading. If there are sufficient copies, the parts may be distributed and read in character; or the book may be passed from hand to hand and read in rotation. Occasionally the leader, if a good reader, may read the play aloud to the group. It is desirable that everyone participate in the reading at one time or another. However, care must be taken that the timid person, or the poor reader, is not embarrassed by being obliged to read because it is his turn. His contribution may come in the discussion period, or he may be gaining much from silent participation. Sometimes the leader by judicious cutting may shorten the reading time without impairing the value of the reading.

There will be times when the unusual beauty of the drama or the inspirational mood will hold the listeners in its grip and there will be silent appreciation unbroken by discussion or cold analysis. More frequently, if the play deals with a problem situation, the reading will be the starting point for lively discussion. The reading of a play like *The Criminal Code,* by Martin Flavin, for instance, can do more to change attitudes toward criminals than a college course in criminology, for attitudes are complex affairs of human behavior. They are seldom changed through logical reasoning. They do change, though, under the stress of deep emotional experience. And a well-written play will grip the emotions, then stimulate thought and lead to action.

After the reading of the play comes the discussion. Unless there is a skillful leader and some outline to follow, it may be difficult to get the discussion started or to guide it along profitable lines. The first step is an analysis of the play for (1) central conflict, (2) choice, (3) characterization, (4) solution, and (5) theme.

1. *Central conflict.* There is a central conflict or a human struggle at the heart of every play. It may be a conflict between two or more characters who represent in themselves opposing ideas or ideals of life, or between a character and fate or circumstance, or between a character and the evil suggestions of his own mind. But without that main human struggle there is no effective drama. To determine the central struggle of the play is to discover the key to the entire drama.

2. *Choice.* If character be the determinant to the struggle, it is no less true that choice is the revealer of character. Character is revealed primarily, not in spoken words, but in choices made when a character is brought face to face with a crisis. Such a choice involves one's will, the selection of alternative lines of conduct. Needless to say, everybody's choice is not always the same. Choosing banishment rather than to violate his conscience, as Roger Williams did in colonial Massachusetts, revealed character and it is thus shown by Marcus Bach in his play, *Roger Williams.* "The choice of a nectarine rather than a turnip does not," as W. H. Fyfe aptly stated in a footnote to Aristotle's *Poetics.* Having determined the central struggle, it is next important to decide what choice is made by each character (and especially the main character) in relation to the central conflict.

3. *Characterization.* A brief character analysis of each major character will stimulate the discussion.

4. *Solution.* The solution of the conflict, as given in the play, should be simple to determine.

5. *Theme.* Dr. Fred Eastman has said: "Every work of art is an illustration and a working out of a certain central idea." So every play has a theme, more or less evident. The group should attempt to arrive at a clear and concise statement of the theme.

After analyzing the play in this way, a group will be ready to attempt an intelligent discussion of the problems represented in the drama. Questions like these will arise: Is the central struggle of the play a common one in real life? What influences made the characters what they are? Were those influences good or evil? Was the central choice made by the main character a Christian one? Was it practicable? Was it true to life? What other choices could the character have made? Is the solution of the play probable? Inevitable? What other solutions were possible? The situation as given in the play may be compared with similar situations in real life as observed by members of the reading group.

It is not necessary, or even desirable, that a group, on the basis of having read a play, pass a resolution or outline an immediate and concrete course of action in regard to the problem discussed. Let members of the group keep open minds about the problem. If the play has aroused in them a deep and sympathetic interest in some of the major issues of the contemporary world, *in terms of their effect on character and personality,* it will have played its part. The ferment will continue to work.

Drama and Problem-Solving

If young people gain from play reading a growing appreciation of good form in dramatic literature and a discriminating taste which demands production of well-written drama in the church, the time will have been well spent. There is, however, a deeper value in the reading of fine drama, from the standpoint of developing Christian character, and that is gained when drama is looked upon as a resource for the understanding and solving of the problems which are met in daily life.

Drama serves, first of all, to bring before people with striking power situations and problems of which they may not be aware in limited environments, or which they may have refused to recognize as problems. In the second place, reading of plays on a given problem helps one to gain a clearer understanding of the issues involved in that problem, especially in the field of appreciation and understanding of other people. Third, then, the study of plays suggests many solutions to these problems, and it is only as one is

faced with alternative choices in a situation that his sense of values becomes sharpened and a standard of values is slowly evolved. As each person faces his problems, he has two main sources of help: his own past experience and the experience of the men and women who have lived through the ages and met and solved problems in their day. One way in which this "racial experience" gets recorded is in literature, especially the Bible.

It is not enough that a person be able to analyze a situation clearly and select a desirable line of action. That decision must be taken into actual life situations and finally become incorporated as a moral habit or principle of action. It is in the process of reflective thinking and evaluation that the individual finds the self-motivation which leads him to strive in practical living for results which he feels to be of highest worth. It is at precisely this point that group reading and discussion of selected drama can be a resource of great and enduring spiritual power.

Suggestions for Thought and Action

1. Relate instances observed in the home or nursery school which illustrate the tendency of small children to engage in spontaneous dramatic play.

2. Make a list of stories suitable for dramatization by children of the age group with which you are working. Make a list of their interests and activities out of which simple, original dramatizations might be developed.

3. Engage in a project of dramatization with a group of children, following the general procedure outlined in the text. If possible, follow this with an analysis and class discussion in order to improve the procedure another time.

4. In order to relate religious instruction more closely with the life situations of young people and young adults, a group (under the guidance of a mature adult leader) might work out a chart of problem "areas" or relationships of life, such as those in *Character Through Creative Experience* (University of Chicago Press, 1930), by William Clayton Bower, on pp. 68-69, or in *Looking at Life Through Drama* (Abingdon Press, 1931), by Lydia Glover Deseo and Hulda Mossberg Phipps, on pp. 143-144. The group

might then select one or more areas in personal or social life which seem most vital and follow out a discussion course based on the reading of plays which raise additional problems or suggest solutions to problems within the chosen area.

5. A related project which calls for further research is that of determining over a period of time the effect on attitudes (of players and audience) achieved by the use of plays of social significance. A series of "attitude tests" might have interest and a certain validity even though such findings would not constitute accurate scientific measurements.

6. Get a group in the church to read a full-length play that treats a vital issue particularly relevant to your community. Analyze it carefully afterward and if a course of action seems desirable or necessary and is agreed upon by the group, proceed to follow the implications of these new Christian convictions.

Recommended for Further Study

Bates, Esther Willard, *The Church Play and Its Production* (Baker's Plays, 1938): Chapter 9, "Dramatization."

Bower, William Clayton, *Character Through Creative Experience* (University of Chicago Press, 1930) and *The Curriculum of Religious Education* (Charles Scribner's Sons, 1925).

Buehler, Bernice, With a Story on Burma by Grace W. McGavran, *Let's Make a Play* (Friendship Press, 1944).

Deseo, Lydia Glover, and Hulda Mossberg Phipps, *Looking at Life Through Drama* (Abingdon Press, 1931): A method for the study of current religious problems through play reading and discussion.

Eastmen, Fred, and Louis Wilson, *Drama in the Church* (rev. ed.; Samuel French, 1942): pp. 28-30.

Ehrensperger, Harold A., *Conscience on Stage* (Abingdon Press, 1947).

Loomis, Amy Goodhue, and Elisabeth Day Knapp, *Out of Nazareth,* A Dramatic Worship Service (Friendship Press, 1946).

Lobingier, Elizabeth Erwin (Miller). *The Dramatization of Biblical Stories* (University of Chicago Press, 1918) and *Dramatization in the Church School* (University of Chicago Press, 1923).

Niebuhr, Hulda, *Ventures in Dramatics* (Charles Scribner's Sons, 1935): Excellent material on dramatic projects with groups of juniors and intermediates, both boys and girls.

Ward, Winifred, *Playmaking With Children* (Appleton-Century-Crofts, Inc., 1947): This volume supersedes her earlier volume in the field, namely, *Creative Dramatics.*

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CHAPTER 3

The Director and the Play

QUESTIONS TO CONSIDER

What is the function of the director of drama?
What principles are involved in selecting plays for production?
What should the director consider in selecting the cast?
What are the five "musts" for players to observe in regard to rehearsals?

Play production is an art which embodies the pictorial values of a painting, with its composition of line, mass, and color; the plastic qualities of sculpture; the dynamic movement of the dance; the rhythm of music. To these elements is added the expressive medium of speech. Because it is a composite art, it is perhaps the most difficult of all arts.

The question of technique in play production may properly commence with a discussion of the function of the director and of some of the practical problems involved in getting a play into rehearsal. The elements of play production and the manner of unifying them will be discussed in the next chapter.

The director's function is threefold: that of artist, teacher, and executive. To this must be added, in the case of the church director, that of religious leader. As an artist he should possess creative imagination and a "feeling" for the elements of good composition—the rightness of a gesture, the balance of a stage picture, the slowing down or quickening of tempo. These qualities are partly innate, partly acquired through much study and experience. He must know all that is humanly possible about each of the many technical phases of play production. It is safe to assume that the church director will have to educate not only

his actors in acting, and his assistants in scenery construction, but the church at large as to the purposes of religious drama.

The ideal director will also be a good executive; he will be able to organize a production staff, to turn over, as far as possible, the detail of the work to others, to enlist capable workers in the dramatic program. Finally, and not least important, he will be motivated by a deep personal religious conviction and will be acquainted with the principles of religious education and the organization and functioning of the local church.

Selecting Plays for Production

The choice of plays, if not left entirely to the director, will at least be determined in large measure by him. These are some points to be considered in the selection of a play, aside from such obvious details as playing time, royalty, and number and sex of characters:

1. Is the play suitable to the age, experience or understanding, and acting ability of the players?

2. Is it appropriate to the occasion and place of presentation? "Special occasions" obviously call for plays on certain subjects, but the director must also consider whether the presentation is to be on a week night or a Sunday evening, on the stage of the fellowship hall or in the chancel of the sanctuary, preceding a forum or as part of a worship service, or merely for entertainment.

3. Does it present unusual technical problems in staging, lighting, sound effects, mob action? If such problems can be handled, well and good; if not, can they be adapted or eliminated without destroying the effectiveness of the play? If not, select a simpler play.

4. Is it a good play from the standpoint of dramatic structure? Dr. Fred Eastman indicates that there are twelve tests for judging the dramatic effectiveness of a play:

- Will the play move the audience emotionally?
- Is the character portrayal real?
- Do the characters make important choices?
- Is the conflict adequate?

- Is the central conflict common to the experience of the audience?
- Does the conflict rise to a climax?
- Is there suspense?
- Is the episodic structure well constructed?
- Is the solution convincing?
- Is the dialogue concise?
- Are there contrasting moods?
- Is the theme clear and worth while?

5. Does it have religious value? Does it reveal some spiritual truth or lead to better understanding of some social problem? Is the humor kindly, warm, and human? Does the play give a spiritual lift, or does it represent a negative or a debasing influence? In effect, does it lead toward a religious quality of experience?

6. Is it within the experience and appreciation of the audience? Does it contain anything that would offend members of the congregation? While it should be one of the aims of the director to develop the audience in its appreciation of good drama and to present a vital challenge to personal and social living through the medium of plays, yet patience and tact must be exercised if he is to carry the congregation along. In the end, a dramatic program will succeed only as it has the support and interest of the majority of the adult members of the congregation.

The Dramatic Forms

"Drama" is an inclusive term comprising a great variety of particular forms. For purposes of church use, there are five fairly distinct dramatic forms.

1. Most commonly employed is the play, or drama proper, to which the above tests of dramatic structure apply.

2. The pageant is much looser in structure, consisting of a number of related episodes, arranged in climactic order. Continuity is achieved through the use of interludes of narrative, music, or pantomimic action. A pageant is used to interpret or celebrate a historic movement or to set forth an ideal, and deals largely in symbolic or allegorical terms. It lacks the concrete-

ness and the plot interest of the play proper. The older pageant forms include the processional, episodic, and chronological, to categorize them.

Another pageant form is what Paul Green calls the symphonic drama, that is, a "sounding together" of music and dialogue. *The Common Glory,* produced annually at Williamsburg, Virginia, illustrates this kind of pageant drama. The symphonic drama is the only kind that is sufficiently comprehensive, in Mr. Green's opinion, to portray the rich traditions, the folk life, and other aspects of America's heritage.[1] *The Wilderness Road,* which celebrated the centennial anniversary in 1955 of Berea College in Kentucky, is another illustration of symphonic drama. Some day, perhaps, the Disciples of Christ will make effective use of a symphonic pageant to depict the famous Cane Ridge, Kentucky, Revival and other phases of their background and beginnings. For this dramatic form can be used by any people conscious of God in their history. The symphonic drama seems, in fact, to be a conscious attempt to recover the tremendous power of the majestic sweep and pageantry, with the lofty themes, of the superb Greek drama.

3. The liturgical drama partakes of some characteristics of a pageant. It may be described as a dramatic service of worship to be enacted in the chancel of the sanctuary with the participation of the congregation as well as of the players. It is always lofty in thought and dignified in form.

4. The pantomime is a drama enacted without words, employing the universal language of action, usually reinforced by musical accompaniment. It is not strange that sincere Christians want to praise God often in "worship through symbolic movement."[2]

5. Choral speaking is an ancient art. It was expressed by the choruses of Greek dramas. The church has used it in chants, antiphonal readings, and the Lord's Prayer expressed in unison. It aids all who participate to sense anew the dramatic impulses of the church. But beware of the group director with a monoto-

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[1]Paul Green, *Dramatic Heritage* (New York: Samuel French, 1953), pp. 23-26.

[2]Definition of the rhythmic choir by Margaret Palmer Fisk, *The Art of the Rhythmic Choir* (New York: Harper & Bros., 1950).

nous voice. Choral speaking may be novel, yet to many congregations it is a spiritual art, and if it is so regarded, it will not be used for showmanship. Properly and reverently used, choric speech can aid worship through the beauty of singing voices and the inspiration of the spoken word.[3]

In practice, of course, these five distinct forms tend to overlap. Variety and interest are achieved by making use of all of the forms in a church where dramatic representations are a regular part of the church program.

The Preparation of the Play

The director's work begins long before the first rehearsal. The translation of a bare script into an effective stage production involves much more thought than the beginning director is likely to realize. If the playright has done his job well, the theme, the mood, and the main structure of the play will be fairly clear. The dialogue is furnished (although even this may require cutting) along with some sketchy directions or suggestions as to physical characterization, setting, and essential movement, such as entrances and exits.

The first thing the director will do is to study the play carefully, reading and rereading until the central theme of the play stands out clearly in his mind and he begins to sense its structural pattern. He will divide each scene or act into episodes. An episode is the smallest structural unit of a play and is usually marked by the entrance or the exit of a character. There are usually five or six episodes at the most in a well-written one-act play.[4]

The well-written play takes this general pattern: It begins with the exposition or presentation of the dramatic situation. Then it builds up suspense through the introduction of complications and new elements of opposition to the main character until the crisis is reached. Thus is precipitated the resolution of the conflict—the main character emerges victorious or falls defeated and the play is over. The questions which were in the mind of

[3]The craftsmanship and artistic possibilities of choric speech are explained by Mona Swann in *An Approach to Choral Speech* (Baker's Plays, 1937).

[4]Fred Eastman, *Writing the One-Act Religious Play* (New York: Friendship Press, 1948), p. 50.

the audience have been answered and any prolonging of the play beyond this point is anticlimactic. The climax is the highest emotional point in the play and should coincide with either the crisis or the resolution. Every episode has its own little climax, each one topping the preceding one as interest and suspense mount toward the final climax. As a rule the climactic points in a play are those which show the strongest conflict. Conflict is the very essence of drama. By conflict is meant not primarily physical action, but clash of wills and purposes and desires.

The next step in the preparation of the play is the planning in detail of scenery and lighting which frequently entails ingenious adaptations to the limitations of inadequate church stages and equipment. This calls for the making of a floor plot, drawn to scale; and unless the director can sketch his scene in perspective, a stage model is of invaluable aid in visualizing the production. A lighting plot locates the position of each lighting unit. Detailed lighting instructions must be entered in the director's script,[5] with exact cues for each change. The movements of actors on a stage, which appear so casual and natural to an audience, are all studied out in advance with careful regard to stage balance, emphasis, and psychological values in grouping. The director will find it a good plan to indicate all entrances, exits, and crosses of each character by means of lines and arrows on each page of the script. It is to be expected that some changes will be made after the play is under rehearsal, but unnecessary confusion and loss of time can be eliminated if the director will take the trouble to come to the first rehearsal knowing just what he wants his actors to do, and when.

The Selection of the Players

With the play well in mind, the director will go about the important business of selecting the players. In spite of its many weaknesses, the open tryout is likely the fairest and most practical method of casting. Let the play and the time of the tryout be well publicized for several weeks in advance and have copies of the play easily available so that those interested will have a

[5]The easiest and most economical way to make a director's script is to insert a blank sheet of paper between each leaf of the play book, and enter all directions on it, across from the appropriate line.

chance to read it. The procedure of the tryout is to read through the entire play, or a portion of it, on the stage, rotating the parts, until everyone has an opportunity to read. The director will keep notes, mental or written. He may have decided on the cast by the end of the period, or he may prefer to think it over and notify those chosen later. In any case, he will express his appreciation to those attending and make clear that failure to get a part in this particular play is no discredit to anyone.

The most important individual qualifications which a director should consider in selecting the cast may be summed up as follows: (1) voice, (2) bodily physique, (3) imagination and sensibility, and (4) dependability and cooperative spirit.

The quality and flexibility of voice are vital. Certain voice and speech faults can be corrected within the limited period of rehearsals, but if a person shows defects requiring long training, perhaps by a voice specialist, then he must be ruled out, at least for important speaking parts. In so far as possible, the physical type which suits the part should be selected, if one remembers that make-up and costuming can work wonders. Relative heights are important. The essential qualities of a good actor are imagination, which enables him to put himself into the part he is to interpret, and sensibility, or the ability to feel and express emotion. Technique, the "tricks of the trade," can be taught any reasonably intelligent person. It is this inner quality which distinguishes the good actor. Finally, a cooperative spirit is essential in the interests of the play as a whole.

In casting, the director is guided by one of three viewpoints or policies. At one extreme is the director who thinks only in terms of the success of this particular play and whose chief concern is to give the audience as finished a performance as possible. At the other extreme is the director who places the value to the players above technical excellence or audience interest. A more discriminating director recognizes his obligation to both audience and players. More than this, however, he sees his work, not in terms of doing isolated plays, but of training a nucleus of players and developing certain desirable attitudes on the part of both players and audience.

There is an unfortunate tendency on the part of some educators to assume that what is best for the audience is opposed to the best interests of the participants, and vice versa. This is based on an inadequate understanding of the nature of acting and on a theory of "character values" which is false and misleading. There is little reason to assume that casting a diffident individual in a dominant role will develop his personality, or that playing the part of a converted sinner will lead a young person to join the church. There *is* some basis for believing that acting experience tends to develop poise in social situations, and that individuals may gain new insights, understandings, and deepened spiritual conviction through immersing themselves in a great play. Perhaps the greatest value to the players is in recognizing that through their efforts and their mastery of technique they are enabled to bring home to the hearts of their audience messages of vital religious significance. This type of dramatics requires devotion and cooperation on the part of the cast and leaves no place for individual ambition or petty jealousies.

The Production Staff

A competent and dependable production staff is just as essential to the success of a play as a good cast of actors. Inexperienced directors sometimes make the mistake of leaving scenery, lighting, and costuming until the week, or even the night, before the performance. A smooth performance demands careful planning ahead and integrating of all the various elements of the play. The production staff should be appointed when the cast is selected, a preliminary conference held with its members, the duties of each outlined, and then a careful check kept by the director on the progress of their assignments.

The following responsibilities must be assigned: management of the stage; lighting; preparation and care of properties; preparation and care of costumes; business details (when there are tickets and other financial items); publicity; make-up; and cue or prompting bookholder. The degree of formality in the organization and the amount of direct supervision by the director will depend on the size and experience of the producing group.

The successful financing of the religious play requires the conscientious cooperation of the business manager, who has prepared the essential budget, and the publicist, who is responsible for interesting enough people in attending so that an offering may be received to cover all expenses of the production. In addition, the investment of time and money required for the production will yield a better return with more performances. Neighboring churches will likely be glad to have the play produced again in their buildings. Most of the best plays require a production royalty. The author of a well-written drama, and the publisher, are justified in receiving fair compensation for their effort. Most one-act religious plays have a royalty of only $5.00. Publishers usually reduce the royalty for several productions of the same play. That is why it is wise to repeat the performances at other places in the community.

The Rehearsals

The scheduling of rehearsals should be done in consultation with the cast and, if possible, all rehearsals and the time of meeting set in advance. In addition, if the director will map out in advance just what he plans to accomplish at each rehearsal, such a schedule will make for efficient use of rehearsal time. The minimum number of rehearsals for a one-act play is six and for a three-act play, fifteen. More may likely be needed. But under no circumstances should a play be put into rehearsal without a definite production day in view. Intensive work for a shorter period of time gives better results than dragging out rehearsals over an indefinite stretch of weeks.

There are five "musts" which the player will observe in regard to rehearsals. The first four are a matter of courtesy and consideration of one's fellow workers and all are essential to profitable rehearsals. The player will:

1. be present at all rehearsals at which time his attendance is required;
2. be there promptly at the agreed time;
3. be ready and waiting for all entrance cues;

4. be reasonably quiet while not on stage;
5. know his lines by the time set by the director.

If he must be unavoidably absent or late, he will notify the director as soon as possible.

Ultimately, the success of a director in securing cooperation depends, not on outward discipline, but on the ability to infect his players with his own sincerity and enthusiasm and sense of the dignity and worth of religious dramatics. The deepest joy of creative work lies in doing it well. To this is added, in the case of dramatic work, the genuine satisfactions of cooperative endeavor, and the ties of association in a common enterprise. The dramatic director works with the most unpredictable and the most fascinating of all media, that of human personalities, and for this reason the personal qualities of leadership are no less essential to his success than the creative power and technical skill of the artist.

Suggestions for Thought and Action

1. In the last analysis, the problem of better religious drama rests on the problem of securing better-trained directors. The ideal situation would be to have a professional director, trained specifically in religious drama and audio-visual aids (a few seminaries offer such training, notably the Butler University School of Religion in Indianapolis, the Boston University School of Religious Education, and the Union Theological Seminary in New York City), familiar with modern religious educational theory, and having firsthand knowledge of those techniques which are best learned in actual theater practice. But there are few such people available, and still fewer opportunities for remunerative service for them. In only exceptional instances does the minister or the educational director of a local church have the time and the specialized training to direct a program of religious drama. A few city churches enlist the part-time services of technically capable directors drawn from the nonprofessional community and school theaters, but such persons are rarely interested in the religious function of drama.

The average church is and will continue to be dependent on the voluntary services of lay members. It is vitally important that such

directors realize their need for self-training and that churches be interested in helping them (through financial aid as well as moral support) to get further training.

Is your church doing all it can now to get the best possible leadership for religious dramatics? How can you help your church leaders to realize that religious drama is a resource of great spiritual power when properly used and that it deserves time, money, and effort? Could you make use of any of the following avenues for training: reading and building up a library of books on religious drama; attendance at conference courses in religious drama;[6] attendance in leadership training courses; technical training through secular dramatic agencies? If you are directing plays in a local church, can you check up on your own qualifications after studying this chapter and outline a program for your own self-development?

2. Read any one of the one-act plays mentioned in Chapter 1, or listed in the Appendix, and analyze and evaluate it according to the points outlined in this chapter for the selection of plays.

Recommended for Further Study

Bates, Esther Willard, *The Art of Producing Pageants* (Baker's Plays, 1925).

Bates, Esther Willard, *The Church Play and Its Production* (Baker's Plays, 1938): Chapter 1, "Writing Religious Drama" (analysis of play structure); Chapter 3, "Selecting the Play"; Chapter 4, "Making the Director's Copy"; Chapter 5, "The Producing Staff"; Chapter"; Chapter 6, "Directing the Play."

Dean, Alexander, *Fundamentals of Play Directing* (Rinehart & Co., 1941): Practical handbook and a valuable guide for any church drama director.

Dolman, John, *The Art of Play Production* (rev. ed.; Harper & Bros., 1946): An excellent standard text for directors, although somewhat theoretical.

Eastman, Fred, *Writing the One-Act Religious Play* (Friendship Press, 1948): Excellent material on the construction of the one-act play.

[6]An excellent Religious Drama Workshop, sponsored by the Division of Christian Education of the National Council of Churches of Christ in the U.S.A., and the American Baptist Assembly, is conducted for a week every August at Green Lake, Wisconsin, under the direction of Amy Goodhue Loomis.

Eastman, Fred, and Louis Wilson, *Drama in the Church* (rev. ed.; Samuel French, 1942): Chapter 2, "Choosing the Play"; Chapter 3, "Organization for Production"; Chapter 4, "Directing"; Chapter 6, "Business Management"; Chapter 12, "Publicity."

Fisk, Margaret Palmer, *The Art of the Rhythmic Choir* (Harper & Bros., 1950).

Green, Paul, *Dramatic Heritage* (Samuel French, 1953): An explanation of the "symphonic drama."

Latham, Jean Lee, *555 Pointers for Beginning Actors and Directors; Do's and Don't's of Drama* (Dramatic Publishing Co., Chicago, 1935): Excellent suggestions for beginning directors.

O'Hara, F. H., and Margueritte Harmon Bro, *A Handbook of Drama* (Willett, Clark & Co., Chicago, 1938): A guide to the study and appreciation of good drama. For directors or advanced students.

Swann, Mona, *An Approach to Choral Speech* (Baker's Plays, 1937).

CHAPTER 4

The Actor and the Setting

Questions to Consider

What is important in "playing a part"?
How may effective stage scenery be made?
What constitutes good lighting?

When the complex structure of a play (drama referring now to the acted play, not the literary form) is analyzed, it is found that all the impressions received come through two senses, seeing and hearing. The elements of visual appeal are pantomime (which includes all bodily movements, gestures, and facial expressions), costume and make-up, scenery, properties, and lighting. The elements of auditory (hearing) appeal are speech, all other vocal sounds, "sound effects" (such as thunder, ringing of a bell), and music in certain types of drama.

All of these diverse elements are fused together through the principle of unity which demands that each element contribute to the fundamental design and purpose of the piece. It is the director who must determine this fundamental design and shape the whole into a unified work of art. Herein lies the primary sanction of the director's authority. The more players know about the elements of stage production, the greater are the chances for a smooth and finished production. Some elementary principles of acting will be considered first, and then the various elements which make up the stage setting will be discussed briefly.

Playing a Part

The conscientious actor is not only present at rehearsals, but is anxious to learn from his own and others' mistakes; he notes all

instructions from the director as long as he is carrying a script; when not on the stage himself he is going over his lines and business or observing his fellow actors for possible suggestions about his own acting. He memorizes his lines as early as possible so that he will be free to throw himself into the part he is playing. Not until lines and principal movements are almost automatic can the actor concentrate on the finer shadings of character.

In preparing a part, the player must first become acquainted with the character he is to play before he can interpret that character to an audience. In understanding a character he will be aided by the following:

1. What the script reveals about the character.
2. His observation of different types of persons in real life and their ways of expressing emotions.
3. His own past experience.
4. Creative imagination.

In order to act a part convincingly, the actor must enter into and feel the part. But this does not mean that he will allow his emotion to carry him away. Realism carried to this point goes beyond the bounds of art.

It is not enough that the player understand the character and feel his emotions. He must get it across to the audience through the medium of his body and his voice. He will learn to act with his whole body. Vocal interpretation and bodily action must both express the same emotion or thought.

Some actors learn their lines by rote, but the best method for the amateur is to read his lines aloud, working for vocal interpretation, and practicing movements and business as he memorizes his lines. He will also memorize the cue (the last few words of the preceding speech by another character) for each of his speeches.

An actor must stay in character every second he is on the stage, whether he is speaking or not. The only way to learn to stay in character is to stay in character during rehearsals. It is futile to depend on the "inspiration" of the night of production. The amateur actor is likely to be so nervous that he will forget everything that is not deeply instilled in him through constant repetition at rehearsals. "Thinking in character" enables one to stay in charac-

ter on the stage. When an actor allows his mind to wander off to the audience or to how his next line begins, there is likely to be a slip-up. One mark of a good actor is the ability to listen in character, responding to the speeches of other characters by his expression and gestures. At the same time, he will be careful not to distract attention from the character who is speaking by ill-timed business or aimless fidgeting. The attention of the audience is held by the "center of interest" as it shifts from one character or group to another, but there cannot be two centers of interest at once. Good acting is a matter of teamwork even more than of individual performance. A good actor will play a bit part just as carefully as he would the lead.

Vocal Interpretation

The first requirement of an actor in regard to speaking is that he be clearly heard and understood by everyone in the audience. Certain speech habits are essential to a good voice. Most important of all is correct breathing, which means breathing deeply from the diaphragm rather than from the chest. The throat is kept relaxed. The words are formed well forward in the mouth, with maximum use of the teeth, tongue, and lips. If an actor cannot be understood from the back of the auditorium, the difficulty may be lack of volume or loudness, but it may also be due to such faults as the following:

1. Careless enunciation. To correct this tendency the actor should practice saying his lines aloud with exaggerated movement of the lips, tongue, and teeth, emphasizing especially the final consonants and clipping each word clean.

2. Dropping the voice at the end of a line or "swallowing" words. The improper use of the rising inflection, too, is just as unfortunate as the falling inflection. Both should be avoided.

3. Pitching the voice too high. This is especially true of women who as a rule should pitch their voices slightly lower for the stage than in ordinary conversation.

Having mastered these fundamental principles of good speech, the actor may begin to use his voice for the interpretation of character. Variety and emphasis may be achieved by variation in

tempo, or rate of speaking; pitch; volume or loudness; and intensity or force. Pauses properly introduced may be more effective than words to suggest the state of mind of an individual or portray deep emotion, or to emphasize an important line to follow. However, there should be no pause in picking up cues; nothing slows down the tempo and bespeaks amateurishness more than the pauses which elapse between the last word of one actor's speech and the first word of the next speech. Lines should be practiced with someone reading cues until every cue can be snapped up by the actor without hesitation. Always, in vocal interpretation, it should be realized that words on the printed page are essentially lifeless until rounded out with the required spontaneity by the human voice. Then, for the real artist, they will often sprout wings.

Acting with the Whole Body

The good actor not only uses his voice effectively, he "acts all over." The body becomes a flexible instrument under the control of the imagination for the expression of many different characters, emotions, and thoughts.

As a first step, the beginning actor must achieve freedom from muscular tension and poise in standing, walking, and sitting. He will "stand tall," the head, shoulder, and hips in a vertical line with the feet. He will pick up his feet smartly in walking. He will learn to sit and rise from a chair without bending forward; the motion comes from the hips, with one foot slightly advanced for balance. One of the best exercises for posture is to balance a book on your head while you walk to a chair, sit down, and then rise.[1]

Exercises in pantomime are excellent for the development of imagination and the free use of the body. The manner of walking and sitting, the way the body is held, often reveals more about the age, social status, or frame of mind of a character than spoken words. Practice for flexibility of facial muscles in conveying emotion. Do not be afraid of large gestures of the arms and the entire body.

[1]The person who is portraying a character part will, of course, adapt these suggestions to the actions and posture that his part demands.

The terms "stage movement" and "stage business" are used rather loosely, but as a rule movement refers to cross walking on the stage, and business to all other motions of the body and action such as picking up a book or taking off a coat. Although the main movements will be planned by the director, there are a number of things which the actor should know about "crosses" and stage grouping. In the matter of developing business, the actor can and should use his own initiative, keeping in mind that *any business which is out of character or merely distracting is bad.*

Stage movement and business may be used for a number of reasons:

1. It may be essential to the action of the play.
2. It may be used to characterize or express a state of mind.
3. It may be introduced to break up a static scene.
4. It may be necessary for stage balance.

Whatever the reason, it must appear natural to the audience and it must be definite and clear-cut. Aimless, uncertain motions reveal nothing but the self-consciousness of the actor.

Entrances and exits as a rule attract the attention of the audience. The actor should get in character before he comes on and hold his characterization until he is entirely out of sight of the audience; he should give an impression of coming from a definite place and going to a definite place. An actor will take care not to "cover" another player, that is, block the audience's view of him, nor will he walk across in front of another player who is speaking. Except for unusual effects, the actor will not speak with his back to the audience. When two actors are facing each other talking, they both face slightly downstage.[2] An important character holds a position slightly upstage. In making crosses on the stage, the actor takes the closest and most natural route, unless there is a reason for doing otherwise. To avoid covering his own body, an actor usually uses his upstage arm for gestures and starts across, right or left, with his upstage foot.

[2]"Downstage" means toward the audience; "upstage" away from the audience. "Stage left" and "stage right" refer to the actor's left and right as he faces the audience from the stage.

All business and crosses must be carefully practiced and timed to fit in with the speaking of lines. Often the effect is strengthened if the gesture or the cross precedes the significant line, rather than accompanying it, for by this means the attention of the audience is attracted and held.

The Stage Setting and Scenery

The term "setting" may be thought of including not only scenery, but costumes, properties, and lighting. These elements are closely interrelated and together form the visual environment for the play. In a carefully planned setting, they not only harmonize and mutually reinforce one another, but they are an integral part of the design of the play as a whole. That is to say, a setting should never call attention to itself; rather it should strengthen the meaning of the play by contributing to characterization and mood, or by increasing the emotional intensity of climactic scenes, or by helping to create or sustain a center of interest.

There are four main considerations in deciding on the sort of scenery to be used, as follows: 1. type of stage, 2. expense, 3. adaptability, 4. ease of construction.

Relatively few churches have an adequate stage for the production of plays. Frequently the drama must be mounted on a bare platform, or even in one end of an assembly room. If the play is to be given in the church auditorium, the architectural features of the auditorium determine the possibilities and limitations of staging. Pageantry, liturgical drama, and symbolic drama are best adapted to presentation in the sanctuary. Effective use may be made of aisles for processionals, of balconies, or the choir loft, if there is one, of steps leading up to the pulpit. A formal background of draperies, screens, or massed flowers and greenery is appropriate and dignified. Plays requiring realistic scenery had best be staged elsewhere.

For the simple platform, stage draperies or screens are most practical and a draw curtain is essential. Draperies and curtain may be rigged on tightly drawn wire, but an iron-pipe framework is better. A portable-platform stage, made of collapsible wooden units, is useful where there is not even a platform, and if several

levels are introduced, the possibilities of artistic grouping are greatly enhanced. The cost of a set of draperies depends on the material used. A dull-surfaced material in a subdued neutral color is best. Enough fullness should be allowed so that the draperies will hang in soft folds. Screens may be of several types. The useful "flipper screen" is made of two sections, hinged to fold either way and covered on both sides with a neutral fabric. Screen pylons are tall, narrow, three-sectional screens which suggest columns or pillars when standing. Screen panels may be arch-shaped at the top and decorated with a conventionalized border design.

The standard unit of scenery in professional and most Little Theater groups is the "flat," which consists of a rectangular wooden frame covered with muslin, canvas, or beaver board, and painted. Flats are hinged or lashed together. Although fairly expensive and difficult to construct, they are best for realistic interior scenes and may be rearranged and repainted to give a considerable variety of effects. Canvas "drops" are used to suggest exterior backings to interior sets or for exterior scenes; they may represent the sky or may be painted to suggest an outdoor scene. A drop is suspended from above and attached to strips of lumber at the top and bottom. A gauze drop in front of a scene gives the illusion of distance or unreality. Cloth silhouette pieces representing trees, and so forth, may be tacked to a coarse netting drop which will be invisible to the audience. Or silhouette pieces may be cut out of beaver board, painted, and reinforced to stand alone. All draperies, screens, flats, and so forth, should be at least nine feet high.

For the average church with limited resources, a set of home-made draperies is probably the best investment. The draped stage provides an unobtrusive, formal background for a great many different scenes. Other types of scenic units, as described above, may often be combined with draperies to give a pleasing effect. The secret of achieving variety and beauty with the draped stage lies in the use of artistic restraint and imagination in *suggesting* changes in environment. A few potted shrubs and a bench, in symmetrical arrangement, suggest a garden. A fireplace (constructed of beaver board and painted) and some pieces of furni-

ture convert it into a living room. An altar flanked by Gothic windows creates the mood of a cathedral. A beam of light falling diagonally on a pallet on a darkened stage suggests a Roman prison. Silhouetted trees and an irregular ground row against a sky drop takes the audience out to a hilltop. The form of the trees and the costumes of the actors place it in ancient Palestine or in the modern United States of America.

The Lighting

Although the artistic use of electric lighting is the most significant development in modern scenic art, lighting is the least understood and most slighted aspect of the average church production. The primary function of stage lighting is, of course, illumination of the playing area. But lighting goes much farther than this. It may create the illusion of natural phenomena—sunlight, nightfall, rosy dawn. It helps to create or to intensify the mood of a scene. It directs attention to a center of interest. It has psychological and emotional value. Uniform lighting gives a flat, uninteresting effect. Light and shade, in controlled intensities, creates interesting patterns, gives a plastic, sculptured feeling to figures and scenic units.

The stage electrician creates lighting effects by the control of four factors—the quantity or intensity of light, the color of light, the distribution of light and shadow, and the direction from which light comes. Books on the theory of lighting are sometimes helpful, but lighting, more than any other element of stagecraft, *must be learned by experience* and requires patient experimentation. Each play presents an original problem for the electrician.

The lighting units which are most commonly used are: footlights, border lights, strip lights, floodlights, and spotlights. The first three are constructed on the same general principle and consist of a row of bulbs screwed into sockets in a reflecting trough. The bulbs are usually of three colors, red, blue, and light amber. It is desirable to have each color controlled by a separate circuit.[3] "Foots" are laid flat on the floor in front of the stage so as to throw

[3]In the best light troughs, each bulb is screwed into an individual reflector compartment which is fitted with a glass color screen. This is the best type to buy for a congregation installing new equipment.

light inward and upward; "borders" are suspended overhead (the first border being directly inside the proscenium arch[4]) and cast light downward and inward. "Strips" may be used in any number of positions for supplementary lighting. "Floods" and "spots" consist of a single high-wattage lamp screwed into a proper metal container and provided with a gelatine color screen. A flood throws a rather large area of diffused light, whereas a spot is provided with a lens and focusing device to give a narrow, concentrated beam of light. The smaller bulbs and "baby spots" (carrying 250-500 watt lamps) are most practical for the average church, as well as being cheaper. These units may be mounted on stands, clamped to an overhead pipe, attached to a balcony in the rear of the auditorium, and so forth. It is highly desirable that all units be provided with "dimmers" and controlled from a general switchboard.

Electric lighting equipment is expensive, but it may be assembled over a period of years. If given proper care, it is a permanent investment well worth making. Under effective lighting, cheap fabrics take on richness, color is intensified, striking scenic effects may be created with inexpensive materials, amateur productions acquire an expert-appearing "finish." With poor lighting, the most elaborate sets are wasted effort. For churches with limited resources, there is the possibility of constructing their own lighting units.[5] Great caution should be exercised to make certain that such equipment does not ever create a fire hazard. All wiring should be installed by a competent electrician and care taken that the wattage used does not exceed the load limit for a given outlet. It is easy, and dangerous, to overload an electrical circuit.

The Properties

All objects on the stage which are not included in the scenery fall into the classification of "props," which means everything from divans to fountain pens. They are an essential part of the stage setting and should be planned as carefully as the scenery. Proper-

[4]That part of the stage in front of the curtain, or drop scene, often including the curtain and the framework holding it.

[5]Practical instructions for the construction of lighting equipment are to be found in *Camp Theatricals* (Samuel French, 1934), by S. Sylvan Simon. Another useful handbook on stage lighting is Jack Stuart Knapp's *Lighting the Stage With Home-Made Equipment* (Baker's Plays, 1933).

ties serve to place the action; they help to provide natural bits of business; they frequently reveal information essential to the plot; they may be employed with symbolic meaning; they enter into the beauty of the stage picture through line, mass, and color. It is disastrous to leave the assembling of props until dress-rehearsal night. They should be in use as soon as possible, and if the specific article to be used cannot be secured until the last minute, a satisfactory substitute should be provided.[6] *Just as soon as the play is over* all of the borrowed props should be returned to their owners.

The Costumes

Costume as an aid to individual characterization is readily recognized. However, costume as an element in stage design is a newer concept, opening up fascinating possibilities for the costume artist. Much more is demanded than the opportunity of assembling garments, borrowed, rented, or resurrected from the costume cupboard. The stage costumer must think primarily in terms of line, or silhouette, and color. Carefully finished details, exactness in historic accuracy is not essential although it is desired. Even trimming must be exaggerated in order to show up. The texture of a fabric is important in relation to the lines of the garment, but frequently a cheap substitute can be made to give the effect of a more expensive fabric. A working knowledge of color theory can be acquired from almost any good book on costuming.[7] It must be remembered that stage lighting does unexpected things to color in fabrics and the only safe test here is actually, before dress rehearsal, to try out the fabric under the stage lights.

Color in costumes can be used with striking effect to suggest psychological relationships between characters. Thus two characters who are in conflict may be dressed in contrasting hues. An

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[6]Sound effect records for almost every need can be provided, on order, by Samuel French, 25 W. 45th St., New York City, 36, and 7623 Sunset Blvd., Hollywood 46, Calif. Also by Baker's Plays, 569 Boylston St., Boston 16, Mass., and Denver 2, Colo. The cost is about $2.00 for each 78 RPM record, plus shipping costs. A catalog of these records will be sent by either publisher at no cost to anyone requesting it.

[7]The best single volume on biblical costume is *Costuming the Biblical Play,* by Lucy Barton, at $1.50 from Baker's Plays. A good theoretical discussion of the color wheel and color harmony is to be found in either *The Art of Play Production,* by John Dolman, or *Stage Scenery and Lighting,* by Samuel Seldon and Hunton D. Sellman, either of which costs $4.50.

important character may appear in violent contrast to all other characters on the stage. A predominance of sombre shades helps to create a tragic mood. Costumes are frequently used with symbolic intent in poetic plays and pageants. In pageantry it is legitimate to make the most of costume as a purely decorative factor, subject, of course, to the rules of good composition.

The Make-Up

Stage make-up is necessary even for "straight" parts because of the strong stage lighting which kills the natural coloring and lines of the face and because of the distance of the actors from the audience. The test of good make-up is whether or not it looks natural. When it is obviously make-up, it has not been properly applied or else too much has been used. It is a good plan to test make-up from about the middle of the auditorium, under the exact lighting to be used during the production. The make-up artist makes use of color blending, high lights, and shadows, and lines, to create "character" make-ups. Mustaches and beards require a special technique; hairdressing and wigs also come under the head of make-up. A full grease paint make-up is a difficult technical job and requires much practice as well as knowledge of theory.[8] Sometimes it is possible to use a "dry" or powder make-up when the audience is quite close to the actors and the lighting is not too strong.

Suggestions for Thought and Action

1. To gain muscular flexibility and overcome self-consciousness in acting, pantomimic exercises are excellent. Let members of the group in turn pantomime emotional reaction to a simple situation such as this: "I see a beautiful rose growing on a bush and smell its fragrance. I start to pick it and prick my finger on a thorn." Group pantomime is good practice, too. One person may pantomime a leader making a speech, or inciting a mob, and the mob will react in pantomime. Suggested sources for exercises in pantomime: Fred Eastman, and Louis Wilson, *Drama in the Church*

[8]An excellent manual with a helpful chapter on make-up is *Drama in the Church* (rev. ed.; Samuel French, 1942), by Fred Eastman and Louis Wilson. *The Art of Make-Up* (rev. ed.; Appleton, Century, Crofts, Inc., 1930), by Helena Chalmers, is recommended for advanced work in character make-up.

(rev. ed.; Samuel French, 1942), p. 77; Madame Eva Alberti, *A Handbook of Acting* (Samuel French, 1932); Sophie Rosenstein, Larrae A. Haydon, and Wilbur Sparrow, *Modern Acting* (Samuel French, 1936).

2. To stress further the importance of the visual aspect of a play, let each student devise specific bits of "business" for a given character in a given scene and "act out" the scene. He must be prepared to justify each movement or action by stating the motivation which prompts it.

3. Let each student prepare a speech from a play, giving examples of change in tempo, pitch, and volume, and an *effective* pause. A marked copy of the speech is given to the director while the rest of the group listens carefully as the speech is given from memory and then criticizes the demonstration. Many amateurs are unaware of their own vocal monotony, and this method is better than merely requiring an actor to repeat parrot-fashion the director's inflection of a speech.

4. Prepare a floor plan (drawn to scale) for a given play (it is suggested that the same play be used for the projects suggested in Chapters 3, 4, and 5), *adapting the setting* to your own church stage. Work out a lighting plan for the play, indicating what electric lighting units are to be used, where they will be located, color screens to be used, and so forth.

5. An interesting project is to make a small model stage of poster board and then create miniature sets to scale, showing the same play staged in several different styles. For example, (1) realistically with painted flats; (2) formally or symbolically with a draped stage and a few simple units such as platforms, steps, screens, silhouette pieces cut out of beaver board and painted; (3) in a setting created with a folding screen, and so forth. It is cheaper to experiment with stage models than with actual stage equipment! On such a stage one can set up and move about miniature "characters" drawn to scale, or cut out of a magazine, mounted on heavy cardboard, with their costumes appropriately colored.

6. Since few churches have stages of any sort (although the number increased rapidly with the new construction of church

buildings following World War II), a religious drama group could arrange to visit a Little Theatre or school stage and have some competent staff member explain, and name, the various parts of a stage and its equipment. Unfortunately, even in those cases where churches are building a stage in connection with an educational plant, it is exceptional to find a stage designed intelligently with a view to staging and lighting plays in a professional manner.

7. If possible, have someone who knows how to do it correctly, demonstrate to the group how to apply stage make-up.

Recommended for Further Study

Alberti, Madame Eva, *A Handbook of Acting* (Samuel French, 1932).

Barton, Lucy, *Costuming the Biblical Play* (Baker's Plays, 1937).

Bates, Esther Willard, *The Church Play and Its Production* (Baker's Plays, 1938): Chapter 7, "Acting"; Chapter 13, "Costume"; Chapter 14, "Color"; Chapter 15, "The Chancel as Setting"; Chapter 17, "The Parish House Setting"; Chapter 18, "Chancel Lighting"; Chapter 19, "Stage Properties"; Chapter 20, "Make-Up in the Chancel."

Chalmers, Helena, *The Art of Make-Up* (rev. ed.; Appleton-Century-Crofts, Inc., 1930).

Eastman, Fred, and Louis Wilson, *Drama in the Church* (rev. ed.; Samuel French, 1942): Chapter 5, 'Acting"; Chapter 8, "Lighting"; Chapter 9, "Costuming"; Chapter 10, "Make-Up"; Chapter 11, "Properties"; Chapter 13, "Equipment."

Knapp, Jack Stuart, *Lighting the Stage With Home-Made Equipment* (Baker's Plays, 1933).

Rosenstein, Sophie, Larrae A. Haydon, and Wilbur Sparrow, *Modern Acting* (Samuel French, 1936).

Selden, Samuel, and Hunton D. Sellman, *Stage Scenery and Lighting* (rev. ed.; Appleton-Century-Crofts, Inc., 1936): For the director or student who is interested in production work and has some technical knowledge of carpentry, painting, and electricity. Too difficult for the average amateur dramatist.

Simon, S. Sylvan, *Camp Theatricals* (Samuel French, 1934): Chapter 2, "Physical Equipment."

CHAPTER 5

Drama and Worship

Questions to Consider

What is the true nature of worship?
What part does drama have in worship?
What are the forms which drama takes in worship?

Drama originated, as has been indicated, as an expression of the religious life of primitive peoples. Historically, it has served the twofold function of worship and religious instruction. This fact of historic continuity is significant. For man has not outgrown the deep needs which give rise to religion and art alike. He has only clothed his expression in changing forms and new intellectual concepts.

Our interest is primarily in contemporary living religious experience rather than in a reconstruction of past experience. An effort has been made to discover some of the more important values of drama in relation to the program of the local church. Drama is recognized as a great and difficult art, not to be entered upon carelessly. Therefore, the discussion has been lengthy concerning the technique of dramatic production, as well as the allied techniques of dramatization and play reading. These values in the use of drama have been found: (1) the release of the creative impulse, (2) the discipline of cooperative, self-effacing endeavor, (3) the broadening of sympathies and understandings, and (4) a resource for problem-solving. All of these functions contribute to the development of Christian personality.

Drama as Worship

If a person goes no further than this in the consideration of drama in the church, the function of drama as a channel for the

expression of corporate worship has been missed. Worship is at the heart of the church's life and the life of the individual Christian. Without the constant renewal of the experience of public worship and private devotion, the Christian loses that Godward orientation which is the essence of the spiritual life. Here drama attains to the nature of a solemn and deeply spiritual act, for which the setting is the sanctuary. The actor partakes of the character of an officiating priest or minister, performing an act not for the entertainment, or even the edification, of the congregation, but to the glory of God. The congregation is no "audience," but a body of believers participating by intent, if not actually, in the dramatic representation. So many incongruous connotations are popularly attached to the idea of the dramatic service of worship, that an examination of the nature and function of worship itself seems now to be worthy of consideration.

The Nature of Worship

It is difficult, if not impossible, to reduce the experience of worship to a single definitive sentence. Those who have attempted to do so have succeeded only in emphasizing one or another aspect of the experience to the exclusion of other equally important phases. These varying aspects of worship may be summed up within one general thought: worship, at all times and on all levels, is man's response to the fact of God.[1] To grant that the mind of man has never succeeded in grasping in its entirety the true nature of the Divine, and that his modes of expressing worship have often been crude, does not destroy the validity of the concept. Worship begins with a recognition of God. Men are drawn by his perfection, his divine love, to adoration. This feeling must be expressed in worship. Much emphasis is needed on this point in the life of the church, for many people attend church services, not to give praise to God, but to hear a sermon, to enjoy the music, to meet their friends, all because they hope to "get something out of it" for themselves.

The spiritual benefits of worship are indeed great, but they do not result from man's striving. The true spirit of worship is the

[1]This concept, implicit in all definitions of worship, is clearly stated in *Worship,* by Evelyn Underhill (Harper & Bros., 1937).

spirit of reverence, of praise, of joyful adoration. Out of the contemplation of God's perfection comes the inevitable sense of humility and a recognition of the need for forgiveness. Hearts are lifted to a mystic experience of communion with God, to a sense of oneness with the Divine, and of the oneness of all God's children. Values are reorganized in relation to God and his purposes. Spiritual vitality is renewed. Far from being a purely subjective emotional exercise, or an escape from the perplexing realities of life, worship begets a strengthened purpose for personal ethical living and for the rebuilding of the social order. For the incorporation of the will of God in one's own life and the remaking of the world into his kingdom is in itself an act of worship of the highest order.

The Significance of Symbolism

Worship is the response of the whole creature to the Unseen. It is more than intellectual acceptance. It is characterized by a deep emotional overtone. It involves body as well as the spirit. How can God be approached unless he be embodied in that which the senses can grasp? How can the overwhelming desire for the response be expressed unless it be through sensible form? Many of the higher things of life, as well as the lower, are discerned through the gateway of the senses. All abstract concepts tend to find a concrete expression in symbolism.

Language is an accepted system of symbols, embodied in visible or audible form so that thoughts and experiences may be communicated. Jesus used symbolism richly, translating deep spiritual realities in terms of the common things of everyday life. God himself was revealed to men through the human form of Jesus. The ordinances of baptism and the Lord's Supper make use of the symbolism of water, bread, and the fruit of the vine. So in worship symbolic objects and acts are used to invoke the atmosphere, the sense of worship, and to serve as channels for the expression of that worshipful spirit.

Many Protestant churches have left behind much of the traditional symbolism and ritual of the historic church. They have discarded the historic liturgic forms in favor of a free, spontaneous type of service. They have dispensed with statements of creed,

which are, in fact, but symbols of certain aspects of religious experience and belief. They have eliminated those bodily gestures expressive of man's reverence in the presence of God—the sign of the cross, the bowing of the knee. Some churches do not even make effective use of visible symbolism as embodied in architecture; in the plastic arts; in stained glass; in the living flame, ancient symbol of the Divine Presence; in the upward-rising incense; or in the cross, symbol of all that is deepest in Christian faith and experience.

Perhaps a returning sense of balance has caused many Christians in recent years to strive for the "enrichment" of the worship service. But too often enrichment has been interpreted in the sense of "embellishment." The result has often been to vulgarize church services and to destroy the true spirit of worship. The "special" musical number tends to take on the character of a concert recital rather than an act of worship. The inclusion of drama in the service has an unfortunate tendency to create the wrong psychological approach on the part of those attending. They come prepared to be entertained, not to worship Almighty God.

This misleading and false conception of enrichment can be corrected when leaders of worship comprehend and practice this fundamental principle in relation to the place of the arts in worship: never introduce any element into the service merely for the sake of its own beauty, but seek to express the profound experiences, the aspirations and adoration of the human soul through those forms which are most appropriate and most beautiful. When viewed in this light, religious drama becomes an element in worship as truly symbolic of spiritual values as the offering of prayer, the singing of hymns, or the celebration of the Lord's Supper.

The Dramatic Forms of Worship

There are two general types of dramtic service. The first type consists of a short drama incorporated into a service of worship, usually taking the place of the sermon. The second is the liturgical drama or dramatic ritual. Since the former is most commonly used in Christian churches and is more in line with their traditional form of service, it will be considered first.

Construction of the worship service. As has been noted already, the main problem in the use of drama in a service is that of creating an attitude and atmosphere conducive to genuine worship. This is accomplished in large measure by thoughtful preparation of the order of service. In constructing the service, it is necessary to observe certain rules of form which apply to the art of worship as much as to any other form of art. The first of these is unity.

Unity of theme is achieved by relating the entire service to the theme of the play. Unity of style is a little more difficult to attain. It has to do with the mode of expression rather than with content. Related to unity is continuity. Each section of the service should lead smoothly into the next. Just as a drama has an inner movement, building toward a climax, so a good worship service should lead the congregation in a forward-moving experience culminating in a definite spiritual and emotional climax.

Although the precise order of service and the selection of materials will necessarily vary, a general pattern for the construction of the service may be suggested. The service falls into three parts: (1) the preparation, (2) the presentation of the drama, and (3) the conclusion or dedication. The preparatory part of the worship service fulfills two purposes. The opening selections—the call to worship, the congregational hymn, the invocation—create the mood of worship, directing the mind toward God and the praise of God. The theme of the drama is introduced through the reading of Scripture or other appropriate passages, through music, and through additional hymns and prayer. Opportunities for active participation of the congregation are afforded in the use of the antiphonal or responsive reading, the litany or responsive prayer, and perhaps the unison prayer.

The drama, which is properly the climax of the service, leads the soul into a high and mystic experience of God's nature and purpose as revealed in the spiritual struggles and aspirations of men. The subject matter of the dramatization may be historic or modern; the problem may relate to some aspect of personal living, or may reach out into the wider implications of the establishment of God's kingdom of love and brotherhood on earth.

The emotional feeling of exaltation created by the play requires immediate concrete expression. The offertory may be employed as a symbol of the sacrificial dedication of one's whole self to God's purposes. *On no account* should the mood be broken by an extemporaneous plea for money to cover the expenses of the dramatic production. If it is considered necessary, a statement as to the purpose of the offering may be included on the program. The congregation may join in a hymn, carefully selected for its relevance to the theme of the play and its expression of the soul's high aspiration, and the brief concluding dedicatory section of the service closes with some form of benediction.[2]

There are other specific ways in which the proper atmosphere may be induced and sustained in the dramatic service of worship. The place for such a service is in the chancel of the sanctuary, the place which is hallowed by sacred associations. A drama which is unsuitable for presentation in the sanctuary is unsuitable for use in worship. It will be apparent that may plays, which have a place in the program of the church, are not appropriate for inclusion in a service of worship. A reverent mood may be suggested, even before the service commences and the buzz of conversation discouraged, by such devices as the dimming of the sanctuary lights, or an introductory prelude of organ music. The dignified, quiet conduct of the ushers will aid in this respect, also. As a rule, Sunday nights are preferable to week nights for the scheduling of the dramatic services of worship; some day of special religious significance, such as Good Friday or New Year's Eve, lends itself to this type of worship.

The scenery for the play, if it is necessary to use any, should be formal or symbolic rather than realistic, and should be in keeping with the style of architecture. Thus, it would be incongruous to use the pointed archway associated with a Gothic structure in a plain, rectangular, auditorium-type of church building. The cos-

[2]For examples of dramatic services of worship of this type, see Dorothy Clarke Wilson, *Twelve Months of Drama for the Average Church* (Baker's Plays, 1933); Fred Eastman and Louis Wilson, *Drama in the Church* (rev. ed.; Samuel French, 1942), in Chapter 14; Isabel Kimball Whiting, *Dramatic Preludes and Services of Worship* (Baker's Plays, 1940); Ryllis Clair Alexander and O. P. Goslin, *Worship Through Drama* (Harper & Bros., 1930); Dorothy Sayers, *The Man Born to Be King* (Harper & Bros., 1949); Margaret T. Applegarth, *Right Here, Right Now!* (Harper & Bros., 1950).

tumes will usually be historic or symbolic, rather than modern, although this cannot be a rigid rule. Make-up must be very carefully applied and tested, especially if the characters are to pass down the aisles in processional, for obvious make-up suggests the theatrical. Artistic lighting is an extremely important element, as has been indicated in the earlier discussion of play production. Lighting, music, and color do more to create atmosphere than anything else. A good organist and choir are a great asset, particularly in the liturgical type of dramatic service. The dramatic director, the worship leader, and the organist must work together in closest cooperation.

If technical finish is desirable in ordinary productions, it is essential in the dramatic service of worship, because any of the "breaks" so common in many amateur performances will destroy the carefully built-up mood. For the same reason, the cast must be thoroughly rehearsed. The attitude of the players is of fundamental importance; unless they are consecrated and utterly selfless in their acting, worshiping God through their art, they cannot expect to lift the congregation beyond themselves to the spiritual realities which they seek to symbolize.

A preparatory prayer of dedication, on the part of the director and the players gathered together, before the drama begins is helpful. Furthermore, the omission from the program of the players' names (by previous understanding with the cast, of course) is a practice to be recommended. Finally, the type of publicity given the service will influence the attitude of the congregation *assembled to worship.* Let all announcements, whether verbal or in bulletins or poster form, reflect the dignity, the reverence of the occasion.

Liturgical drama. The liturgical drama, or dramatic ritual (explained briefly in Chapter 3), is in many ways the most appropriate form of drama for the expression of corporate worship. It gives the congregation the maximum opportunity for expressive participation and achieves, at its best, an artistic and spiritual unity beyond that which is possible in the type of dramatic service just discussed. The formal drama tends to be set off from the rest of the service; whereas, in liturgical drama, the dramatic element is woven into the fabric of the service.

Although it may be objected that to most churches of the Disciples of Christ a liturgical type of service is unfamiliar, or even distasteful, yet the present tendency is toward the recovery of some of the best elements in the liturgy of the historic church. In the celebration of the Lord's Supper, for instance, there is, in reality, a symbolic dramatic ritual commemorating a historic occasion in the life of Jesus Christ. Values have been learned from the participation of the congregation in such ceremonies as candle lighting, or the presentation of gifts at the altar or manger. Some of the best Christmas pageants come close to achieving the form and dignity of liturgical drama. A popular type of dramatic service which combines elements of the formal play and the liturgical drama is that which consists of acted episodes, technically an episodic pageant, alternating with congregational singing of hymns or carols.

A number of services of this type, as successfully used in the Riverside Church in New York City, appear in the volume, *Worship Through Drama* (Harper & Bros., 1930), by Ryllis Clair Alexander and O. P. Goslin. The Church of St. Mark's-in-the-Bouwerie, New York City, has also carried on outstanding experiments in dramatic forms of worship. Perhaps the finest examples of liturgical drama which are readily available are certain of Isabel Kimball Whiting's services for children in her book, *Dramatic Preludes and Services of Worship* (Baker's Plays, 1940). Especially fine are "The Nativity" and the "Easter Service of Immortality." A lovely dramatic service of worship will be found in *Out of Nazareth* (Friendship Press, 1946), by Amy Goodhue Loomis and Elisabeth Day Knapp. The services in Margaret T. Applegarth's *Right Here, Right Now!* (Harper & Bros., 1950) are written from the ecumenical point of view.

There is a great need for poets and dramatists of skill and consecration who can and will incorporate spiritual realities in artistic form, utilizing the best of the past and, if need be, creating new forms and symbols to express the contemporary person's worship of God. Then, there is need for more of the Protestant churches to experiment in the actual use of dramatic forms of worship.

Thus will dramatic art in the modern day achieve its highest worth in the historic function of worship.

Suggestions for Thought and Action

1. Prepare an accompanying service of worship to be used with a specific religious drama, incorporating the suggestions given in this chapter in regard to the construction of the worship service.

2. The study of the text, where time permits adequate rehearsals, might be accompanied by the preparation of a "laboratory play" to be publicly presented as a climax to the training course. The service of worship, as planned above, could be used.

3. Some group within the church might enjoy preparing a simple, original dramatic ritual celebrating an event, occasion, or historic anniversary that is significant in the life of the congregation.

Recommended for Further Study

Alexander, Ryllis Clair, and O. P. Goslin, *Worship Through Drama* (Harper & Bros., 1930).

Applegarth, Margaret T., *Right Here, Right Now!* (Harper & Bros., 1950): Twenty-eight worship services, of varying lengths, written from the ecumenical point of view, about ancient and modern heroes of the faith.

Bates, Esther Willard, *The Church Play and Its Production* (Baker's Plays, 1938): Chapter 2, "Ritual and Worship Service"; Chapter 10, "Miming in Worship and Dramatic Action"; Chapter 12, "Music."

Eastman, Fred, and Louis Wilson, *Drama in the Church* (rev. ed.; Samuel French, 1942): Chapter 14, "The Enveloping Service of Worship."

Goldsworthy, Edwin A., *Plain Thoughts on Worship* (Willett, Clark & Co., Chicago, 1936): Chapter 11, "The Ordinances and Modern Drama in Worship."

Palmer, Albert Wentworth, *The Art of Conducting Public Worship* (Macmillan, 1939) and *Come, Let Us Worship* (Macmillan, 1941).

Underhill, Evelyn, *Worship* (Harper & Bros., 1937): A scholarly and comprehensive study.

Whiting, Isabel Kimball, *Dramatic Preludes and Services of Worship* (Baker's Plays, 1940).

Wilson, Dorothy Clarke, *Twelve Months of Drama for the Average Church* (Baker's Plays, 1933): Twelve plays with accompanying services of worship.

APPENDIX

Lists of Plays

Where to find the best religious drama for production is a major task for any religious drama group, new or old. The catalogs of play publishers list all of their publications and do not provide a discriminating guide for amateur dramatists unfamiliar with the available literature. In the lists there is an abundance of dramatic fluff that will not pass the rigid dramatic and religious educational tests emphasized in this book. Such poorly written and ineffective religious drama is definitely not recommended.

One of the best selected listings is a pamphlet, *A Selected List of Religious Dramas.* This excellent leaflet, last issued in 1951, is brought up to date and reissued periodically. It may be obtained, on request, at ten cents per copy from the Religious Drama Office of the Chicago Theological Seminary, 5757 University Avenue, Chicago 37, Illinois. The discriminating list was originally prepared and issued by Professor Fred Eastman before his retirement from the seminary faculty.

Lists may be found also in *Drama in the Church* (rev. ed.; Samuel French, 1942), by Fred Eastman and Louis Wilson, at $1.83 per copy; in *The Church Play and Its Production* (Baker's Plays, 1938), by Esther Willard Bates, at $4.50 per copy, and a more recent one in *Conscience on Stage* (Abingdon Press, 1947), by Harold A. Ehrensperger, at $2.50 per copy. An additional list, less discriminating, perhaps, but more comprehensive, is in *Best Plays for the Church* (rev. ed.; Christian Education Press, Philadelphia, 1952), by Mildred Hahn Enterline, at sixty cents per copy.

The dramatist, seriously on the watch for the newer and more effective plays for possible church use, should clip and file for future reference and use all reviews of religious drama when noticed in newspapers or periodicals.

Religious Dramas for Production

This selected list of religious drama includes plays and pageants that meet, in varying degrees, the dramatic and religious educational tests advocated in this book. They are mostly one-act plays, with a few exceptions, that can be produced in playing time ranging from fifteen to forty-five minutes.

These plays and pageants are suitable for church or summer conference groups. They were chosen primarily for production by young people and adults. Only a few are for the use of the younger children. Casts of varying sizes are required. The dramas treat numerous basic Christian struggles. Some are suitable for radio production (for which special permission is necessary from the publisher), others for use in the chancel of the sanctuary or on the stage of the fellowship hall.

The religious dramatist must realize that *it is dishonest and illegal (an infringement of copyright laws) to seek to avoid payment of royalties on plays requiring such, or to copy—in whole or in part, by hand or any other means—any part of a single play book.* As a rule, the best plays are royalty plays and it is worth the extra expense for amateur church groups to produce such plays. Every drama group that uses royalty plays will, in the long run, stimulate and further the writing and publication of better religious dramas. The following list of plays contains a fair proportion of nonroyalty plays. Also, there are several that require a royalty of more than the usual $5.00. All royalty rates quoted are for stage production by amateur groups only.

The prices indicated for each of the plays were checked before this book went to press. However, all prices are subject to change by the publisher without advance notice. Any play may be ordered from The Bethany Press, P.O. Box 179, St. Louis 3, Mo. The 130 plays and pageants listed (all in print) are arranged in an alphabetical list, for handy use, by nine basic Christian subjects and occasions.

American Family, An, by Fred Eastman. 1 act, 35 minutes, 3 men, 4 women, 1 boy. The major characters of the Curtis family, familiar from Dr. Eastman's *Bread* and *Our Lean Years,* are here involved in an important social and spiritual conflict of modern democracy. Jim Curtis returns home from his first term in Congress to find his rival circulating false reports about him. Jim's family is united in his defense. The showdown between the two men was placed on tape recording by Jim's son. This incriminating evidence and Jim's Congressional record give him a fighting chance with the voters. Samuel French, 50¢. Royalty $5.00.

But Mother, by Marie J. Regier. 1 act, 30 minutes, 3 men, 3 women. Humorous but poignant struggle between first and second generations in a German Mennonite family. Mother is suspicious of anyone of a different ancestry. Margery, Gustav's fiance, is accepted by Mother after a struggle. Samuel French, 50¢. Royalty $5.00.

Christian Family Brown, by Dorothy Clarke Wilson. 3 episodes, 40 minutes, 1 man, 2 women, 3 boys, 2 girls. Story of the Brown family portrays the Christian ideal in the life of the home. Baker's Plays, 50¢. No royalty.

Family Portrait, by Lenore Coffee, and William J. Cowen. 3 acts, full evening, 12 men, 10 women. This moving play covers the last three years of Jesus' life. The final scene is in Nazareth where his family still labors under the blind and selfish delusion that they have been disgraced. That is, all of the family, except Mary, who realizes the work of Jesus goes on. Samuel French, 90¢. Royalty $25.00.

Goose Hangs High, The, by Lewis Beach. 3-act comedy, full evening, 7 men, 6 women. An amusing portrayal of the efforts of a family to adjust itself to difficult circumstances. Samuel French, 90¢. Royalty $25.00

House on the Sand, The, by Elliot Field. 1 act, 45 minutes, 4 men, 5 women. This dramatization, with worship prelude, is based on Luke 6:48. The individual self-centeredness of a family is changed to unity through the struggle of the head of the family to decide an important moral issue. Baker's Plays, 50¢. No royalty.

Lonesome-Like, by Harold Brighouse. 1 act, 30 minutes, 2 men, 2 women. Sam, bashful and lonely, proposes to Emmy. She rejects him. When he learns that old Sarah is about to be sent to the poorhouse, he adopts her as his mother. Samuel French, 50¢. Royalty $5.00.

Man's Monument, A, by Fred Eastman. Prologue, 1 act, 45 minutes, 4 men, 4 women. This humorous fantasy takes place in a garden inside the gate of heaven. The plot treats a family's struggle for cooperation on earth, proving that Sam, the deceased father, and his ideas live on in his family and in his community. Samuel French, 50¢. Permission to produce granted with purchase of eight copies of the printed play. Repeats, no royalty.

My Brother Charley, by Dorothy C. Allan. 1 act, 25 minutes, 1 man, 2 women. Ada, a seamstress, ekes out a living when her brother Charley, who ran away years before, returns unexpectedly to steal Ada's savings. Jane, his wife, learns of this latest theft and saves their lives when she realizes that Charley's basic difficulty is the need of love and understanding. Baker's Plays, 50¢. No royalty.

Sunday's Child, by Elizabeth Welch. 1-act comedy, 35 minutes, 3 men, 3 women. This comedy portrays the struggles of a preacher's kid, in the face of the usual lack of income in the minister's family, to get money for a new dress for her first date. Row, Peterson & Co., 50¢. Royalty $5.00.

Symbol of a Cross, The, by Mattie B. Shannon. 2 scenes, 20 minutes, 4 men, 3 women. The influence of the life, crucifixion, and resurrection of Jesus on an Oriental carpenter and his family. Abingdon Press, 30¢. Also in *Treasury of Religious Plays,* $3.00.

Take Any Street, by Helen Kromer. 1 act, 30 minutes, 2 men, 5 women. Depicts the struggle of a modern family in a suburban residence to ignore God and the church. A moving play about the effects of secularism on a family. Friendship Press, 50¢. Permission to produce granted with purchase of eight copies of the printed play.

That Home in Nazareth, by Dorothy Clarke Wilson. Sketch, 40 minutes, 3 men, 2 women, plus off-stage voice. A semi-allegorical sketch suggesting the need of the divine presence in the home. An imaginary portrayal of the home life of Jesus and the difference made by him in the lives of his everyday friends. Baker's Plays, available only in *Twelve Months of Drama for the Average Church,* $2.75. No royalty.

Twelve-Pound Look, The, by J. M. Barrie. 1 act, 30 minutes, 2 men, 2 women. How domestic tyranny produces rebellion in a home is the theme of this play. Samuel French, 50¢. Royalty $10.00.

Undercurrent, The, by Fay Ehlert. 1 act, 1 hour, 2 men, 4 women. Anne's tyrannical father nearly wrecks her life, but a sympathetic social worker intervenes in time. Samuel French, 50¢. Royalty $10.00.

White Christmas, by Dorothy Clarke Wilson. 1 act, 40 minutes, 4 men, 3 women, 2 girls. The wealthy Marshall family learns a lesson in Christian brotherhood from their Chinese guest. Baker's Plays, 50¢. No royalty.

Christmas

Adeste Fidelis, by Louise Ayres Garnett. A processional in blank verse, of great beauty, with music selected and arranged by Mack Evans. 30 minutes, 15 men, 7 women, 5 girls, reader, and a choir. Baker's Players, 50¢. Royalty $5.00.

Birth of the Song, "Silent Night," The, by Florence Felten French. 1 act, 30 minutes, 4 men, 3 women, narrator. Originally written for the radio, the drama sets forth the historical account of the writing of the music for "Silent Night," by Franz Xavier Gruber. Radio rights reserved. Baker's Plays, 50¢. Also in *Treasury of Religious Plays,* $3.00. No royalty.

Child Is Born, A, by Stephen Vincent Benét. 1 act, 30 minutes, 4 men, 2 women, extras. A poetic modern drama of the Nativity, originally written for radio, adapted for church production. Radio rights reserved. Baker's Plays, 75¢. Also in *Treasury of Religious Plays,* $3.00. Royalty $10.00.

Christmas Gift for Nancy, A, by Dorothy C. Allan. 1 act, 25 minutes, 1 boy, 2 women. Nancy, young, and in love with her social work, life, and John, met with an accident that has her invalided in a wheel chair. She has become bitter, resenting even the approach of Christmas. When her courage returns, the pattern of her life changes. Baker's Plays, 50¢. No royalty.

Christmas Pageant of the Holy Grail, The, by W. Russell Bowie. 4 scenes, 1 hour, 16 men, 7 women, reader, choir. Arranged for reader and tableaux. The story of King Arthur and his Knights, the Round Table, and the Holy Grail, in pageant form. Abingdon Press, 25¢. No royalty.

Come, Let Us Adore Him, by Victor Starbuck. Prologue and 3 scenes, 1 hour or more, 12 men, 5 women, 1 child. In poetic form, with music, a modern child dreams of the Nativity. Dramatic Publishing Co., 50¢. Royalty $10.00 with admission, $5.00 otherwise.

Cup of Strength, The, by Joyce Vernon Drake. 1 act, 30 minutes, 6 women, 1 girl. On Christmas Eve, women airplane passengers and a stewardess are marooned, waiting to be rescued. They are cold, hungry, and frightened. Their experiences, prior to their rescue, reveal human strengths and weaknesses, faith and unbelief, self-sacrifice and selfishness. Baker's Plays, 50¢. No royalty.

Dust of the Road, by Kenneth Sawyer Goodman. 1 act, 40 minutes, 3 men, 1 woman. On Christmas Eve a tramp prevents a man and a woman from stealing funds entrusted to their care. A morality play, based on the legend that Judas returns to earth every year to plead with some soul tempted to betray friendship. Samuel French, 50¢. Royalty $10.00 with admission, $5.00 otherwise.

Gifts, The, by Dorothy Clarke Wilson. Prologue and 2 scenes, 40 minutes, 4 men, 3 women, extras. In imaginary scenes from the boyhood of Jesus, he disposes of the gold, frankincense, and myrrh given to him by the three wise men. Baker's Plays, 50¢. No royalty first performance, repeats $2.50 each.

Home the Star Shone On, The, by Esther C. Averill. 1 act, 40 minutes, 8 men (5 have bit parts), 4 women. A Palestinian lad finds adventure at his door when he offers shelter in a stable to strangers seeking lodging in his father's inn. The birth of Jesus changes the lives of the lad and his family. Baker's Plays, 50¢. No royalty.

In Christmas Carol Land, by E. B. Dykes Beachy. Pageant with carols and tableaux, 30 minutes, 12 characters, men or women, plus groups of children. Portrays historic and geographic scope of the Christmas carols. Baker's Plays, 50¢. No royalty.

King Shall Reign, A, by Marion Wefer. 1 act, 25 minutes, 2 men, 4 women, extras. A Hebrew mother's child, slain by Herod's soldiers, is prostrate with grief. Nevertheless, she extends hospitality to Joseph and Mary on their flight to Egypt and thus learns that she had Jesus, the new King, in her home. Samuel French, 50¢. Royalty $5.00.

No Room in the Hotel, by Dorothy Clarke Wilson. 1 act, 30 minutes, 6 men, 4 women. A newspaper reporter is only one of a motley group of people in a small American hotel whose character is changed by a poor couple, similar to another pair refused admission to an inn in Bethlehem long ago, turned away from the hotel because of racial prejudice. Baker's Plays, 50¢. No royalty first performance, repeats $2.50 each.

Of All the Years, by Mary Brim Hess. 1 act with 3 tableaux, 30 minutes, 6 men, 7 women, 1 girl. Depicts significance of good will and love in a shattered world. Row, Peterson & Co., 50¢. Royalty $5.00.

Pageant of the Singing Stars, The, by Louis Wilson. 14 men, 20 women, 10 girls, and a choir. Opening with a fantasy, centered in the birth of Jesus, this pageant portrays the betrayal of the Christ ideal by his followers through the centuries, closing with an appeal for a more Christlike social order. Baker's Plays, 50¢. Royalty $5.00.

Peace I Give Unto You, by Dorothy Clarke Wilson. See Peace and Brotherhood list of plays.

Street of Hearts, The, by D. M. Davis. Pageant, 25 minutes, 15 children. The Poor Little Boy finds a place for homeless Joseph and Mary after everyone else turns them away. Baker's Plays, 25¢. No royalty.

Tinker, The, by Fred Eastman. Comedy of 3 acts, 2 hours, 4 men, 3 women, only 1 setting. A lonely man of wealth decides to dispose of his possessions and devote the rest of his life to service. Disguised as a tinker, he enters the materialistic home of his nephew, whom he has not seen for twenty years, and brings a new spirit into the life of the family. Baker's Plays, 75¢. Royalty $15.00.

Tree of Paradise, The, by Esther Willard Bates. 15 characters, including men, women, and children. A delightful fantasy about an old German who goes to Paradise and complains at what he finds there until something happens within him. Baker's Plays, 50¢. Royalty $10.00 with admission, $5.00 otherwise.

Way, The, by Ethel Gesner Rockwell. Pageant-play with adaptable playing time (dependent upon the length of the music) and cast of 25 or more. Theme is about world peace. Baker's Plays, 50¢. No royalty.

What Men Live By, by Virginia Church. See Individual Spiritual Life list of plays.

White Christmas, by Dorothy Clarke Wilson. See Christian Family Life list of plays.

Why the Chimes Rang, by Elizabeth McFadden. 1 act, 30 minutes, 6 men, 4 women, 2 girls. This fantasy has exquisite music in the latter portion; chorus and chimes necessary; staging is difficult. Samuel French, 50¢. Royalty $5.00.

Holy Week and Easter

Beyond Good Friday, by Edith J. Agnew. 1 act, 30 minutes, 2 men, 2 women, 1 girl. Depicts contrast between practices of New Mexican Penitentes, centering on tragedy of Good Friday, and the triumphant gospel of Easter. Friendship Press, 35¢. No royalty.

Children Hear About Easter, The, by Frances H. Underwood. 1 act, 25 minutes, 9 boys, 8 girls. Group of youngsters informally dramatize, as they play together naturally, their understanding of the New Testament stories. Baker's Plays, 50¢. No royalty.

Christ Is Risen, by N. B. Dexter. 1 act, 30 minutes, 3 men, 2 women, extras. The significance of the Risen Christ in a struggle with a lynching centers in the theme, "Forgive them, for they know not what they do." Baker's Plays, 50¢. No royalty.

Cloud of Witnesses, A, by Esther Willard Bates. 1 act, 25 minutes, 5 men, 7 women, plus choir. The spirits of three Christians—unseen and unheard except by the congregation and each other—return and take part in an Easter service and give assurance of immortality. Baker's Plays, 50¢. Also in *One-Act Plays of Spiritual Power,* $3.00. Royalty $5.00.

Divine Miracle, The, by Ormal B. Trick. 1 act, 25 minutes, 2 men, 4 women. An embittered blind war veteran finds shelter in a church early Easter morning and learns through Margaret, whom he meets there, that there is hope through faith, even after life has done its worst. Baker's Plays, 50¢. No royalty.

Easter Wings, by Dorothy C. Allan. 1 act, 30 minutes, 1 man, 2 women, 1 boy. A disbelieving woman confronts the timeless theme, "If a man die, shall he live again?" as she awaits death in her family. Through the emergence of her son's butterfly from its chrysalis, and her son's belief, she comes to believe in immortality. Baker's Plays, 50¢. Also in *One-Act Plays of Spiritual Power,* $3.00. No royalty.

El Cristo, by Margaret Larkin. 1 act, 20 minutes, 4 men, 2 women. Rites of Los Penitentes in New Mexico depict sacrifices of the way of the cross in the universal human struggle of the spirit versus the body. Samuel French, 50¢. Royalty $10.00.

Eyes of Faith, The, by Mina Maxfield and Lena Eggleston. 1 act, 35 minutes, 10 women. An Easter dawn drama portraying that no person believing in Christ will remain in the dark. Baker's Plays, 50¢. No royalty.

He Came Seeing, by Mary P. Hamlin. 1 act, 40 minutes, 3 men, 2 women. In this biblical play, Joab is healed by Jesus and becomes his follower. He remains steadfast in his decision even though he loses his family and friends. Samuel French, 50¢. Also in *One-Act Plays of Spiritual Power,* $3.00. Royalty $10.00 with admission, $5.00 otherwise.

He Knew the Master, by Avon Knox. 3 acts, 1½ hours, 3 men, 4 women. David, brother of Stephen, laughs at the idea that Jesus is the longed-for Savior. Stephen is disillusioned by the crucifixion, but David regards it as the end of a fanatic. The resurrection of Jesus, however, convinces Stephen that Jesus was the Messiah. When David learns that men can smile even when being stoned, he stops scoffing and accepts Jesus. Baker's Plays, 75¢. Royalty $10.00.

Into Thy Kingdom, by Dorothy Clarke Wilson. 1 act, 40 minutes, 5 men, 3 women. Into the home of Caiphas, Jewish high priest, and Adina, his wife, comes the ground swell of the stirring events that follow Jesus' crucifixion. Baker's Plays, 50¢. No royalty.

Madman and the Wrecking Crew, The, by Florence Converse. 1 act, 40 minutes, 10 men, women extras. A modern morality play dealing with the place of the cross in contemporary life. Baker's Plays, 50¢. Royalty $5.00 with admission, otherwise no royalty.

On the Third Day, by Belford Forrest. 3 acts, full evening, 6 men, 5 women. In beauty of lines and reverent dramatic action is told the story of the appearance of Jesus "on the third day." Baker's Plays, 75¢. Royalty $15.00 first performance, repeats $10.00 each.

Resurrection, The, by Rosamond Kimball. 4 scenes, 12 men, 3 women, plus the voice of Jesus. An Easter service arranged from scriptural text for tableaux and a reader. Suitable for chancel use. Samuel French, 50¢. No royalty.

Rock, The, by Mary P. Hamlin. 3 acts, 2 hours, 6 men, 5 women. A powerful character study of Simon Peter who learns, in his struggle to follow Jesus, that spiritual power comes through humility. Samuel French, 75¢. Royalty $10.00 with admission, $5.00 otherwise.

Terrible Meek, The, by Charles Rann Kennedy. 1 act, 50 minutes, 2 men, 1 woman. A Roman captain, after Jesus' crucifixion, learns that Jesus lives in a new way. The captain, realizing that the meek shall inherit the earth, asks and receives forgiveness from Mary, the mother, and swears allegiance to Jesus. Samuel French, 50¢. No royalty.

Verba Crucis, by Paul Nagy, Jr. A Good Friday service, 30 minutes, reader and quartet or choir. Centered in the Seven Last Words from the cross. He who can live by these words is worthy of eternal life. Baker's Plays, 50¢. No royalty.

Were You There When They Crucified My Lord? by Edith H. Willis, and Edith Ellsworth. 7 monologues, 1 hour, 7 men, reader, soloist, and accompanist. Dramatic worship service for the chancel with monologues by seven men who knew Jesus and witnessed his crucifixion. The narratives are separated by a soloist, or other singers, singing the Negro spiritual, "Were You There?" Baker's Plays, 50¢. No royalty.

Individual Spiritual Life

And He Came to His Father, by Erna Kruckemeyer. 1 act, 40 minutes, 4 men, 2 women, extras. A dramatic version of the biblical parable of the Prodigal Son, Benjamin, with his brother, Mordecai, unwilling to forgive until he realizes that he, too, has failed. Samuel French, 50¢. No royalty.

At the Junction, by Rachel Field. 1 act, 20 minutes, 2 men, 1 woman, 1 girl. A delightful fantasy of a young violinist who loses her courage before a New York concert hour only to regain it in time to make her scheduled appearance. Samuel French, 50¢. Royalty $5.00.

Confessional, by Percival Wilde. See, below, *The Hour of Truth,* new title of this play.

Curtain, The, by Hallie Flanagan. 1 act, 30 minutes, 4 men, 2 women. This prize play treats the habit of personal honesty. A fugitive from justice shows his daughter that habitual lies have wrecked his life. She promises to tell the truth always and is tested when police come to search for her father. Samuel French, 50¢. Royalty $5.00.

Demas, by Dorothy Elderdice. 1 act, 30 minutes, 3 men, 1 woman. Depicts Paul in a Roman prison during the dark hours that precede his trial before Nero. Baker's Plays, 50¢. No royalty.

Finger of God, The, by Percival Wilde. 1 act, 30 minutes, 2 men, 1 woman. The struggle of a man with his conscience. He is saved by his better self when a stenographer reminds him of the great faith that people have in him. Baker's Plays, 50¢. Royalty $10.00.

Gillean, by Cumming Kennedy. 3 acts, epilogue, full evening, 8 men, 3 women, extras. A touching story of the courage of farmers in a prairie state. Portrays the sensitive Gillean, born blind, whose love can never be returned. Written in free verse and skilled direction and acting required. Samuel French, 90¢. Royalty $25.00.

Hour of Truth, The (title changed from *Confessional* for TV), by Percival Wilde. 1 act, 35 minutes, 3 men, 3 women. Robert Baldwin and his family face a severe test of their honesty and learn unexpected things about their characters. Baker's Plays, 50¢. Royalty $10.00.

Joint Owners in Spain, by Alice Brown. 1-act comedy, 30 minutes, 4 women. A poignant story of how two crabby roommates in an old ladies' home settle their difficulties. Baker's Plays, 50¢. Royalty $5.00.

Lord's Prayer, The, by Francois Coppée. Translated by Mary Aldis. 1 act, 20 minutes, 3 men, 3 women, extras. Rose faces a difficult choice when confronted by a rebel of the opposing forces, in the French Revolution, who killed her priest-brother in battle. Shamed by his denunciation of her un-Christian attitude, she forgives and grants him refuge. Baker's Plays, 50¢. Royalty $3.00.

Minor Miracle, by Verne Powers. 1 act, 20 minutes, 4 men. A powerful drama of men adrift in a life raft awaiting death with portrayal of the mental torment of each victim. Row, Peterson & Co., 50¢. Royalty $10.00 with admission, $5.00 otherwise.

Slave With Two Faces, The, by Mary Carolyn Davies. 1 act, 30 minutes, 4 men, 3 women. An allegory about Life, who is subject to those who do not fear it. Samuel French, 50¢. Royalty $5.00.

Spreading the News, by Lady Gregory. 1 act, 40 minutes, 7 men, 3 women. A delightful satire showing that gossip often has evil effects among neighbors. Samuel French, 50¢. Royalty $5.00.

Valiant, The, by Holworthy Hall and Robert Middlemass. 1 act, 40 minutes, 5 men, 1 woman. A condemned criminal refuses to reveal his identity in order to protect his family from shame. Longmans, Green and Co., 65¢. Royalty $10.00.

What Men Live By, by Virginia Church. 1 act, 2 scenes, 40 minutes, 6 men, 4 women, 2 girls. In a dramatization of the famous Tolstoi story, a cobbler and his wife entertain an angel unawares and learn that men live by love. Baker's Plays, 50¢. Royalty $10.00.

What Never Dies, by Percival Wilde. 1-act comedy, 30 minutes, 1 man, 3 women. How the quarrels of three scrubwomen, and the erring son of one of them, yield to human kindness and mutual aid to those in need at the crucial moment. Baker's Plays, 50¢. Also, in *One-Act Plays of Spiritual Power,* $3.00. Royalty $10.00.

When the Sun Rises, by Dorothy C. Allan. 1 act, 15 minutes, 1 man, 2 women. The spirits of two young people, almost killed in an accident, meet and face the future and its life or death choice. Baker's Plays, 50¢. No royalty.

Where Love Is, by B. Iden Payne. 1 act, 30 minutes, 4 men, 2 women. In a dramatization of Tolstoi's famous story of the shoemaker, Martin prepares for Jesus and learns in a vision that in aiding the poor he has received Christ. Baker's Plays, 50¢. Also, in *Treasury of Religious Plays,* $3.00. Royalty $5.00.

Peace and Brotherhood

American Saint of Democracy, by Fred Eastman. 1 act, 30 minutes, 3 men, 4 women. John Woolman, Colonial Quaker, opposes slavery but works for a man who trades in slaves. Delia, a slave, appeals to Woolman to save her son when she is to be sold and taken from her husband and small son. In arranging the slave sale, Woolman manages to keep the Negro family together. Samuel French, 50¢. Also, in *One-Act Plays of Spiritual Power,* $3.00. Royalty $5.00.

Among Thieves, by Helen M. Clark. 1 act, 1 hour, 6 men. The Preacher, who proves to be the Carpenter of Nazareth, causes a band of patriots to realize that it takes higher courage and greater bravery not to strike back when men reach for the sword. Baker's Plays, 50¢. Also, in *Treasury of Religious Plays,* $3.00. No royalty.

Discrimination for Everybody! by Edward Mabley. 1 act, 30 minutes, 21 characters (all males or females or mixed). Taken from the CBS broadcast, "Created Equal." Presents financial case against racial and religious intolerance, showing how it is paid for in more taxes, lower standards, wasted skill, and loss of international good will. Satirical in form. Requires no scenery or stage. Samuel French, 50¢. Royalty $5.00.

Great Choice, The, by Fred Eastman. 1 act, 35 minutes, 4 men, 4 women. A powerful dramatization of a war incident with the main conflict between loyalty to one's conscience and nationalism. Samuel French, 50¢. Royalty $5.00.

Haym Salomon, by Marcus Bach. 1 act, 30 minutes, 7 men, 1 woman. Portrays the heroic and effective aid of a Jew, obsessed with the religion of freedom, in the struggle for American liberty. Baker's Plays, 50¢. No royalty.

Journey of Promise, by William Kozlenko. 1 act, 30 minutes, 7 men, 1 woman, extras. Two refugees, stowaways on an ocean liner, discover a time bomb in the ship's cargo. Joseph's reaction is to escape via a porthole, but his wife wants to help save the others on board. They summon the captain. Joseph tries to disconnect the bomb, fails, throws it into the ocean, thus assuring the refugees a new sense of freedom. Baker's Plays, 50¢. Royalty $5.00.

Judge Lynch, by J. W. Rogers. 1 act, 35 minutes, 2 men, 2 women. The struggle of a Negro who was not guilty, but who paid the penalty as if he were. Samuel French, 50¢. Royalty $10.00.

Moonset, by Helen M. Clark. 1 act, 30 minutes, 6 men. While a soldier, trapped on a battlefield, watches beside his dying brother, he realizes that war is endless, futile killing. A Stranger offers to lead the survivors to safety. After they reach their own lines, the Stranger leaves the men who realize that war is a problem men must themselves solve. Samuel French, 50¢. Permission to produce granted with purchase of seven copies of the play.

Open Secret, by Robert Adler, George Bellak, and Louis N. Ridenour. 1 act, 30 minutes, 7 men. The mistake that launches atomic warfare between a jittery United States of America and the Soviet Union. Samuel French, 50¢. Royalty $5.00.

Pageant of Pilgrims, A, by Esther Willard Bates, Prologue, 3 episodes, epilogue, 1¼ hours, 50 or more characters. This pageant depicts landing of the Pilgrims in colonial New England, their first Thanksgiving, pioneer spirit, closing with an appeal for world brotherhood. Baker's Plays, 50¢. Royalty $10.00.

Pawns, by Percival Wilde. 1 act, 40 minutes, 6 men. Friendly peasants, living on opposite sides of the Russian-Austrian boundary, have been friends for many years. War makes them enemies and destroys human values until they reassert their common kinship. Baker's Plays, 50¢. Royalty $10.00.

Peace I Give Unto You, by Dorothy Clarke Wilson. 1 act, 30 minutes, 4 men, 1 woman. Two peasant brothers, fighting in opposing armies, arrive home for a Christmas visit. They almost fight each other, but their mother and insights into the mockery of war lead them to forgive and thus mitigate the passions of war. Baker's Plays, 50¢. No royalty.

Pilot Lights of the Apocalypse, by Louis N. Ridenour. 1 act, 20 minutes, 7 men, 5 women (or 12 men). Significance of atomic warfare movingly portrayed in a brief scene of a few years hence. Baker's Plays, in *One-Act Plays of Spiritual Power,* $3.00. No royalty.

Salvage, by Dorothy Clarke Wilson. 1 act, 30 minutes, 1 man, 2 women. Celeste, World War I widow, is bitter because her husband's musical ambitions were ended by his death in action. She is indignant that a German could be alive and succeeding at things her husband dreamed of accomplishing. It develops that the musician is carrying out a dying soldier's wishes. The soldier was Celeste's husband and she forgives him. Baker's Plays, 50¢. No royalty.

Sergeant Smith Returns, by Dorothy Clarke Wilson. 1 act, 20 minutes, 4 men. A World War I soldier symbolically returns to the bedside of his son, wounded in World War II. A message of dramatic force. Baker's Plays, in *One-Act Plays of Spiritual Power,* $3.00. Royalty $5.00.

Sunrise, by Louis Wilson. 1 act, with prologue and epilogue, 25 minutes, 4 men, 1 woman. A Roman captain faces death at sunrise because he failed to arrest Jesus. Tempted to escape, the captain decides that death for peace means more. Thus he portrays the theme, "Whoever gives his life receives it back with greater power." Baker's Plays, 50¢. Royalty, $3.00.

Voice of Moses, The, by Elizabeth H. Emerson. 1 act, 25 minutes, 2 men, 3 women. Depicts Moses taking a wife not of his own race despite Aaron and Miriam refusing to recognize her. When the sister Miriam contracts leprosy Moses' wife shames them by unselfish nursing that knows no color or race. Longmans, Green, and Co., 65¢. Royalty $5.00.

This Declaration, by Paul Green. 1 act, 30 minutes, 7 men, 1 woman. Thomas Jefferson is interrupted in the writing and revising of the Declaration of Independence by a Congressional committee. He astounds his visitors with proposals for abolition of slavery and the slave trade and a statement that all men are created equal. Obviously, Jefferson is concerned with more than property. After the visitors leave, Jefferson is discouraged, but receives new inspiration from a neighbor and proceeds to write his immortal words. Samuel French, 50¢. Royalty $5.00.

We Call It Freedom, by Dorothy Clarke Wilson. 1 act, 30 minutes, 4 women. Janice, college student, is threatened with disfigurement by a girl who claims Janice kept her from obtaining a job. Hester, Negro servant who is a college graduate, defends Janice who realizes that human beings are part of a chain and that each person, representing a link, can extend the circle of freedom. Friendship Press, 15¢. No royalty.

William Penn and the Ulsterman, by Marcus Bach. 1 act, 30 minutes, 7 men, 1 woman. Penn goes alone, unafraid, across the Pennsylvania frontier where might makes right and intolerance is rampant. His words and deeds plant another seed of friendship for one's fellow man, in this case the American Indian, thus helping to weave the fabric of America from many races and creeds. Baker's Plays, 50¢. No royalty.

Ye Shall Be My People, by Fred Eastman. Pageant, 35 minutes, 2 narrators, 12 nonspeaking characters, plus extras and a choir. Pageant of brotherhood designed for the chancel. Baker's Plays, 50¢. No royalty.

Rural Life

Bread, by Fred Eastman. 1 act, 25 minutes, 2 men, 4 women. Struggle of a modern farm family for economic independence and culture. (See, also, the sequels: *Our Lean Years* and *An American Family,* the latter under the Christian Family Life list of the plays, both by the same author and publisher.) Samuel French, 50¢. Royalty $5.00.

Builders, The, by Frances Dyer Eckardt. 1 act, 30 minutes, 6 men, 4 women, 1 boy. A college graduate wants to enter the Christian ministry. His father considers this ridiculous until he recaptures his youthful inspiration for the church and comes to understand the significance of his son's important decision. Baker's Plays, 50¢. Royalty $2.50.

Fixin's, by Erma and Paul Green. 1 act, 30 minutes, 2 men, 1 woman. A tenant-farm woman whose family fails to understand her longing for attractive clothes, or "fixin's." Samuel French, 50¢. Royalty $5.00.

Last Flight Over, by Allean Lemmon. 1 act, 30 minutes, 3 men, 2 women. Dave, 17, rebels, blames his father for the hard work required on the farm. Dave resolves to leave but before he can do so, after an argument with his father, he begins to understand the heroic courage necessary to capture the prairie for civilization. Row, Peterson & Co., 50¢. Royalty $5.00.

Minnie Field, by E. P. Conkle. 1 act, 20 minutes, 5 men. Portrays, in miniature, the life history of a poor farm woman. Samuel French, 50¢. Royalty $5.00.

Neighbors, The, by Zona Gale. 1 act, 50 minutes, 2 men, 6 women. A moving, humorous story about a friendless child whose plight causes the community's neighbors to forget their own troubles which vanish in service for another. Samuel French, 50¢. Royalty $10.00 with admission, $5.00 otherwise.

Our Lean Years, by Fred Eastman. 1 act, 35 minutes, 8 men, 6 women. A sequel to *Bread,* this play portrays the cooperative, religious effort that prevents the foreclosure of a mortgage on the Curtis home. Samuel French, 50¢. Royalty $5.00.

So Early in the Morning, by Jameson Bunn Dowdy. 1 act, 30 minutes, 3 men, 7 women. At a home-produce market, two women argue so much about which one should win a $100 prize that they drive customers away. The son and daughter, with the aid of the minister, solve the problem. Samuel French, 50¢. Permission to produce given with the purchase of eleven copies of the play.

Tenant Farmers, by Elliot Field. 1 act, 30 minutes, 3 men, 1 woman, 1 girl. The family of a dust-bowl farmer struggles to maintain their courage and integrity in the face of real hardship and the threat of being dispossessed. Baker's Plays, 50¢. No royalty.

Social and Industrial

Blood of the Martyrs, by Percival Wilde. Based on the short story by Stephen Vincent Benét. 1 act, 35 minutes, 15 men, 2 women, extras if desired. In a nation, ruled by a dictator, a famous scientist, winner of the Nobel Prize, is thrown into jail and beaten. Shows that when intellectual freedom is suppressed in one country, it is in danger everywhere. Samuel French, 50¢. Royalty $10.00.

Her Answer, by Mary Russell. 1 act, 40 minutes, 2 men, 2 women. The struggles of youth trying to find a way through the confused world with problems of unemployment, changing social standards, and ideas of freedom. Baker's Plays, 50¢. No royalty.

Least of These, The, by Virginia Wilk Elicker. A dramatization for a speaking chorus of at least 12, male or female; 40 minutes. A modern interpretation of the Lord's Prayer and of some of Jesus' teachings applied to the conflicts of today. In this way the Have-Not's appeal to the Have's for a fair share of the world's bread, beauty, and opportunities. Baker's Plays, 50¢. No royalty.

Money, by Michael Gold. 1 act, 30 minutes, 6 men. Portrays effects of poverty, greed, and a guilty conscience on a group of New York Jews residing in a slum cellar. Samuel French, 50¢. Royalty $5.00.

Operation Unity, by Marion Wefer. 7 episodes with 3 major speaking parts, 30 minutes, about 50 additional bit parts. In the style of a "living newspaper," the dramatization portrays significant ways in which American churches are working together in cooperative activities. Friendship Press, 35¢. Permission to produce granted with purchase of ten copies of the pageant.

Prexy and Son, by Fred Eastman. 3-act comedy, 2 hours, 8 men, 6 women. Depicts a struggle about a crisis for survival in a liberal arts college with a fundamental conflict between two sharply defined philosophies of education. The climax brings the struggle to a hopeful conclusion. Baker's Plays, 75¢. Royalty $10.00.

Roger Williams, by Marcus Bach. 1 act, 20 minutes, 6 men, 3 women. The famous American defender of religious freedom chooses banishment from the Massachusetts Colony, in the winter of 1635, rather than recant his conviction that freedom of conscience is inherently man's right. Baker's Plays, 50¢. No royalty.

Separatist, The, by Mary P. Hamlin. 1 act, 40 minutes, 6 men, 3 women. Depicts the sharp conflict between the Puritans, who stand for reform, and the Separatists, or Pilgrims, who risk their lives and estates for freedom. It thus indicates the ideals that lead to the sailing of the Mayflower and to the foundation of a new nation in North America dedicated to religious liberty. The theme is, "No man can shut the door open before you." Samuel French, 50¢. Royalty $5.00.

Sentence, by Lillian Carmichael. 1 act, 20 minutes, 2 men, 2 women. A temperance play reflecting personal responsibility. Available in *Why Should I?* Abingdon Press, 25¢. Also, in *Treasury of Religious Plays,* $3.00. No royalty.

Smoke, by Dorothy Clarke Wilson. 1 act, 45 minutes, 5 men, 3 women. Portrays how, in bitter conflict between employer and labor, the way of Christ is the only way to a satisfactory solution. Baker's Plays, 50¢. Royalty $5.00.

Teacher, The, by Fred Eastman. 1 act, 30 minutes, 3 men, 5 women. A city high school teacher faces discharge because of complaints about her teaching of social issues. She decides to give up her position. But students protest so eloquently, reminding the school board committee of earlier struggles for freedom, that the committee's vote is split. Samuel French, 50¢. Royalty $5.00.

Whirlwind, The, by Dorothy Clarke Wilson. 1 act, 30 minutes, 2 men, 2 women. A young surgeon gets his opportunity to perform a delicate operation. If successful, it will place him at the top of his profession. The way in which he meets the crisis creates a forceful temperance play. Baker's Plays, 50¢. No royalty.

Stewardship

Cloth of Sendony, The, by Elizabeth H. Emerson. 3 short acts, 1 hour, 6 men, 2 women, plus 3 to 5 extras. The effect of the crucifixion and the resurrection on a group of people who know Jesus. Baker's Plays, 50¢. Also, in *Treasury of Religious Plays,* $3.00. No royalty.

Good Steward, A, by Elliot Field. Prologue of 2 episodes, 1 act, 40 minutes, 7 men, 6 women. The struggle to refuse the artificialities

of life or accept the stewardship of possessions of life. Baker's Plays, 50¢. Permission to produce with purchase of nine copies of the play.

"It Is More Blessed . . ." by Albert Carriere. 1 act, 30 minutes, 2 men, 2 women. Arthur, prosperous churchman, rebels when his daughter, Doris, solicits a special church gift. He does not share her idea that real Christian giving is done with considerable sacrifice. She illustrates her theory with the story of the sacrifice of the local carpenter and his wife. Baker's Plays, 50¢. No royalty.

Willing Spirit, The, by Nelle A. Holt. 1 act, 1 hour, 8 men, 10 women, 2 boys, 2 girls, 19 extras. A narrator introduces various scenes with quartet music interspersed occasionally. The dramatization portrays that sharing what one has with others, be it possessions, time, or talents, is the basis of Christian stewardship. The thread of the drama is carried by the narrator and the Kent family. Baker's Plays, 50¢. No royalty.

World Missions

Ba Thane, by Edna A. Baldwin. 1 act, 45 minutes, 4 men, 3 women. A realistic picture of a mission station, dealing with the problems of missionaries held accountable for the entire white race. Baker's Plays, available in *One-Act Plays of Spiritual Power,* $3.00. No royalty.

Doctor Decides, The, by Fred Eastman. 1 act, 35 minutes, 3 men, 3 women. A medical home missionary in the Southern mountains faces a dilemma. He is confronted with a cantankerous deacon, failing financial support, and the girl who will marry him if he returns to a city practice. If he sticks it out in the home mission field, he can continue a significant ministry in the midst of vital human needs. Samuel French, 50¢. Royalty $5.00.

Door Opens: Everybody Welcome! The, by Marion Wefer. 9 episodes, 30 minutes, 28 characters. This pageant-play is a treatment of home missions and human rights. Friendship Press, 35¢. Permission to produce with purchase of twenty copies of the play.

In His Hands, by Archie Crouch. 7 sequences, 45 minutes, 18 men, 3 women, extras. Depicts a gripping picture of the response of Korean Christians, particularly Pastor Kim, to war and persecution. Staging is difficult even with minimum of equipment. Friendship Press, 35¢. Permission to produce with purchase of twenty copies of the play.

Living Water, by Jessie Powell. 3 acts, full evening, 4 men, 5 women, 2 boys, 2 girls. A moving play showing how the reading of the Scriptures changes the lives of a Moslem family. Based on a true incident, it gives an authentic picture of Moslem living. Friendship Press, 50¢. Royalty $5.00.

Physician in Charge, by Jeanne Carruthers. 1 act, 25 minutes, 7 men, 3 women, 2 boys. Working conditions in a mission hospital in India are investigated by Mohan who cannot understand the Christian dedication of the Indian nurse superintendent. His father, taken to the hospital, engineers a strike of student nurses. While it proceeds, he undergoes emergency surgery. Shortly afterward the missionary doctor dies and reveals the true measure of Christian devotion. Friendship Press, 50¢. No royalty.

Return of Chandra, The, by Dorothy Clarke Wilson. 2 scenes, 45 minutes, 3 men, 3 women, 2 boys. After study in the United States, Chandra, an Indian doctor, disillusioned with Christianity as practiced in America, decides to abandon his faith and forget his dream of engaging in medical mission work in Indian villages. His sweetheart is a Christian nurse at the mission hospital. When the American missionary doctor sacrifices the welfare of his own son to that of an outcaste child, Chandra regains his faith and recommits himself to Christian medical missions. This play portrays the partnership of Anglo missionaries and Indian nationals. Baker's Plays, 50¢. Permission to produce with purchase of six copies of the play. Repeats $2.50 each.

Tardy April, by Louis Wilson. 1-act comedy, 30 minutes, 1 man, 4 women. For a time it appeared doubtful if the necessary money could be raised by a women's rural missionary group to return Dorothy to the mission field. A way is found, however, and in the process a tardy romance brought to a happy culmination. Baker's Plays, 50¢. No royalty.

That Heaven of Freedom, by Dorothy Clarke Wilson. 1 act, 35 minutes, 3 women, 2 girls. The all-women's cast portrays life in a Christian girl's mission school in India. As the anniversary of India's independence is celebrated, Vasha, with dreams of serving the new India, learns that her Brahman father expects her to return home and marry a boy she does not know. What she finally does is a tribute to the spirit and teaching of the school. Friendship Press, 50¢. No royalty.

They Made a Path, by Helen Kromer. 8 scenes, prologue and epilogue, 1½ hours, 35 characters. This pageant-drama treats the followers of Christ from Apostolic to modern times. Scenes depict events from the lives of Paul, Luther, William Carey, and others; a Thailand work camp, and a Korean pastor. Ample production notes. Friendship Press, 75¢. No royalty.

This Thine House, by Marion Wefer. 1 act, 30 minutes, 5 men, 2 women, 4 boys, 3 girls. A young pastor of an old city church seeks to make it more vital in its neighborhood. He meets opposition from a politician and a prominent officer of the congregation. How he overcomes the opposition creates real suspense. Friendship Press, 50¢. No royalty.

"To Thine Own Self . . ." by Helen L. Kromer. 1 act, 30 minutes, 5 women. When Geneva faces blindness for the rest of her days, she realizes that too much of her life has been concerned with trappings. Thinking about her own future, she realizes the needs for missions and enables others to see the road of light. Baker's Plays, 50¢. No royalty.

Years Ahead, The, by Elliot Field. 1 act, 1 hour, 5 men, 4 women, extras. A young couple face the choice of a business career at home or mission service in a foreign land. Baker's Plays, 50¢. No royalty.

Anthologies of Religious Drama

This is a selected list of fairly recent publications of anthologies of effective religious plays. Many others, of course, are available, depending on the subject and classification. Older volumes of plays, now out of print, may often be found in public or college libraries. The catalogs of leading play publishers, like Samuel French and the Walter H. Baker Co., list a number of various anthologies.

Dramatic Preludes and Services of Worship, by Isabel Kimball Whiting. Ten dramatic services commemorating important episodes in Bible history, literature, and the lives of spiritual leaders. Arranged for church school use. Baker's Plays (1940), $1.50.

Eternal Light, The, by Morton Wishengrad. Twenty-six dramatizations presented in a radio series, prepared under auspices of the Jewish Theological Seminary of America. Farrar, Strauss & Young, Inc. (1947), $3.00.

Fifteen Greek Plays, by Aeschylus, Sophocles, and Euripides. Edited by Lane Cooper. Translated by Gilbert Murray and Others. Oxford University Press (1943), $3.35.

For Country and Mankind, by Bernard J. Reines. Twelve short plays dramatizing courageous choices in the lives of Benjamin Franklin, Horace Mann, Mark Twain, Joseph Pulitzer, Clara Barton, Louis Pasteur, Thomas A. Edison, and others. Longmans, Green and Co. (1944), $2.25. No royalty.

Fourteen Plays for the Church, edited by Robert Schenkkan and Kai Jurgensen. Includes revisions and adaptations of thirteen medieval miracle plays, plus Horace M. Kallen's, "The Tragedy of Job." Most may be produced in the chancel with only a few properties. Six are for Christmas and five for the Easter season. Rutgers University Press (1948), $3.00.

Headliners for the Campus, by Katharine Kester. Six one-act plays on modern subjects for youth recreation with small casts. Samuel French (1935), 75¢.

Little Plays of St. Francis, by Laurence Housman. Complete edition (45 plays) in three volumes. Six to eight characters in each play, mostly men. Charming plays from history and legendary sources about St. Francis of Assisi and his friends. Royalty $5.00 per play. Baker's Plays (1931), $2.00 per volume; some plays available in separate editions at 50¢ each.

Man Born to Be King, The, by Dorothy Sayers. Twelve dramatic episodes from the life of Christ. Varied casts. Excellent for worship services, also for radio use. Harper & Bros. (1949), $3.75.

One-Act Plays of Spiritual Power, selected and edited by Fred Eastman. Ten powerful dramatizations highly recommended. Baker's Plays (1948), $3.00.

Plays as Experience, by Irwin J. Zachar and R. A. Kimball. Fourteen one-act plays of different types—comedy, tragedy, fantasy, and so forth, with notes designed to further understanding and discussion of problems portrayed. Odyssey Press (1944), $1.60.

Plays for These Times, compiled by Harold A. Ehrensperger. Five one-act plays for church production. Abingdon Press (1936), 35¢.

Plays to Live By, compiled by Harold A. Ehrensperger. Five one-act plays by various authors. Abingdon Press (1934), 25¢.

Right Here, Right Now! by Margaret T. Applegarth. Twenty-eight worship services from 15 to 40 minutes each, all from the ecumenical viewpoint. Mostly dramatized stories of ancient and modern heroes of the faith. Harper & Bros. (1950), $2.75.

St. Anne and the Goudy Rector, by Henri Ghéon and Henri Brochet. Seven short plays, translated from the French, about saints of peasant France, with some comedy and some tragedy available. Small casts. Longmans, Green and Co. (1950), $2.50. Royalty on application to publishers.

Shadow of the Mine, and Other Plays of the Coal Fields, The, by Leo B. Pride. Seven remarkable one-act plays dealing with lives of the miners in the Southern Illinois coal fields. Samuel French (1929), $1.75. Royalty on application to the publisher.

Treasury of Religious Plays, selected and edited by Thelma A. Brown. Twenty old and new plays; mostly nonroyalty; large and small casts; mostly one-act; suitable for various times of the church year. Three are radio dramas. Association Press (1947), $3.00. (Also available from Baker's Plays.)

Twelve Months of Drama for the Average Church, by Dorothy Clarke Wilson. Includes a number of the author's best-known plays, both biblical and modern, with suggested worship services; minimum of characters; acting time, each, about 30 minutes. Baker's Plays (1933), $2.75.

United Nations Plays and Programs, by Aileen Fisher and Olive Rabe. Contains group of royalty-free, one-act plays, and other original program material on UN aims and accomplishments. Plays, Inc. (1954), $3.50.

Why Should I? edited by Harold A. Ehrensperger. Abingdon Press (1937), 25¢.

Full-Length Plays for Reading and Study

The following list of longer plays, on varying themes related to vital problems of Christian living, was selected for reading and study and discussion by young people and adults. Many of the plays are moving dramas of spiritual power. Others, however, are provocative treatments of vital contemporary issues. Most of the plays may be borrowed from local public or college libraries. Some are doubtless out of print. Prices, of course, were checked for accuracy as of 1955, but are subject to change without advance notice. Most of these plays are too difficult for amateur stage production. But groups desiring to produce any one of them should write to the publisher for information as to rights and royalty. The royalty on a three-act play ranges, usually, from $25.00 to $50.00.

Abe Lincoln in Illinois, by Robert E. Sherwood. Dramatists Play Service, 90¢.

Amaco, by Martin Flavin. Portrays growth of modern industry. Samuel French, $1.75.

Bethlehem, by Laurence Housman. Nativity play of tremendous dramatic power. Baker's Plays, 50¢.

Beautiful People, The, by William Saroyan. Characters portray author's conviction that love is the only thing that matters. Samuel French, 90¢.

Both Your Houses, by Maxwell Anderson. Pulitzer Prize-winning comedy, a forthright commentary on national politics. Samuel French, 90¢.

Boy David, The, by J. M. Barrie. The struggles of David, interpreted through the imagination of the great Scottish playwright, closing with a moving scene of David and Jonathan sealing their friendship. Samuel French, $1.25.

Boy With a Cart, The, by Christopher Fry. A charming pastoral play concerning the growth of an eleventh-century shepherd, Cuthman, saint of Sussex, England, who emerges from youthful indifference to a spiritually inspired zeal for building a church. Baker's Plays, 85¢.

Brothers, by Herbert Ashton, Jr. Discussion of whether heredity or environment is most influential in human life. Samuel French, 90¢.

But for the Grace of God, by Leopold Atlas. Portrayal of the demoralization of a family because of unemployment and poverty. Samuel French, $1.75.

Coming of Christ, The, verse by John Masefield, music by Gustav Holst. Mystery play of the Nativity, wrtiten by a great poet with deep understanding. Baker's Plays, $1.75; music, $1.00.

Criminal Code, The, by Martin Flavin. Depicts, with unrelenting tragedy, a graphic story of the need for prison reform. Samuel French, $1.00.

Cry Havoc, by Allan R. Kenward. A striking revelation of the varied and collective reactions of a group of nurses, in a Bataan dugout, under battle fire. Samuel French, 90¢.

Dear Brutus, by J. M. Barrie. An amusing and poignant study, in a fantasy, of human relations. Samuel French, $1.00.

Death Takes a Holiday, by Walter Ferris. Rewritten for the American stage from the play by Alberto Cassella. Depicts a novel and optimistic philosophy of the problems of love and death. Samuel French, 90¢.

Deep Are the Roots, by Arnand D'Usseau and James Gow. The Negro soldier faces prejudice at home after World War II. Charles Scribner's Sons, $2.50.

Devil Passes, The, by Benn W. Levy. A group of cynics, when tempted by the Devil in disguise, find that their better instincts prevail and that they are really servants of God. Samuel French, 90¢.

Family Portrait, by Lenore Coffee and William J. Cowen. Portrays struggles of the family of Christ, before and after his crucifixion and resurrection. Samuel French, 90¢.

Far Off Hills, The, by Lennox Robinson. The struggles of Marian to decide when, and if, to enter a convent. Samuel French, 90¢.

Field God, The, by Paul Green. Portrays the struggles of a North Carolina farmer to find his way through a tragic situation. Samuel French, $5.00.

First Legion, The, by Emmet Lavery. A study of a group of Jesuit priests and the validity of faith. Samuel French, 90¢.

Ghosts, by Henrik Ibsen. Translated by Bjorn Koefoed. This great classic, one of the best plays of all time, is a frank drama about a social evil. Samuel French, $1.25.

Gillean, by Cumming Kennedy. A sensitive story of Gillean, born blind, whose love can never be returned. Samuel French, 90¢.

Goin' Home, by Ransom Rideout. Portrays problems confronting Negroes. Longman's, Green and Co., $2.50.

Goose Hangs High, The, by Lewis Beach. With good humor and high courage, a family adjusts itself to a difficult situation. Samuel French, 90¢.

Harriet, by Florence Ryerson and Colin Clements. A play of hope and courage concerned with the difficult choices made by Harriet Beecher Stowe, author of *Uncle Tom's Cabin.* Samuel French, 90¢.

House Beautiful, The, by Channing Pollock. A psychological study of the secret of real happiness. Samuel French, 90¢.

John, by Philip Barry. An inspiring psychological study of the mind and heart of John the Baptist. Samuel French, $2.00.

Journey's End, by R. C. Sherriff. Portrays the effect of war on a small group of young English officers. Samuel French, $1.25.

Last Mile, The, by John Wexley. A psychological study of men in prison condemned to die. Samuel French, 90¢.

Loyalties, by John Galsworthy. A study in modern social and racial relationships. Samuel French, $2.45.

Magnificent Yankee, The, by Emmet Lavery. Notable Americana, portraying the long marriage of Justice Oliver Wendell Holmes, and revealing the significance of faith in one's self, one's neighbors, and one's country. Samuel French, 90¢.

Minick, by George S. Kaufman and Edna Ferber. The amusing, but pathetic struggle of an old man to adjust to life in his son's home, resulting finally in his realization that contentment for him means life with friends in an old men's home. Samuel French, 90¢.

Mob, The, by John Galsworthy. A discussion of the problems of world peace. Samuel French, $1.25.

Mr. Pim Passes By, by A. A. Milne. An amusing portrayal of marital and family relationships. Samuel French, 90¢.

New Brooms, by Frank Craven. A comedy concerning the eternal struggle between youth and age, with youth managing its affairs, and thereby portraying a lesson. Samuel French, 90¢.

Noah, by Andre Obey. Adapted from the French by Arthur Wilmurt. Noah's voyage, and trials with his family, as they seek a brave new world. Marked with fantasy, humor, and pathos. Samuel French, 90¢.

Our Town, by Thornton Wilder. This play, winner of the Pulitzer Prize, portrays life in a New Hampshire village with a really moving scene about the peace and quietness of death. Samuel French, 90¢.

Outward Bound, by Sutton Vane. Depicts the problem of life after death, but is never depressing. Samuel French, $2.50.

Passing of the Third Floor Back, The, by Jerome K. Jerome. The third floor back in a lodging house is taken by a mysterious personage who interviews the residents and influences them to lead better lives. Samuel French, $1.25.

Paths of Glory, by Sidney Howard. From the novel by Humphrey Cobb. This play shows how a military general sacrifices some of his army's best men after they fail at an impossible task. Samuel French, 90¢.

Product of the Mill, The, by Elizabeth McFadden. Depicts the problems of capitalism and industry. Samuel French, 90¢.

Rock, The, by T. S. Eliot. A pageant-play of poetic beauty, symbolizing the growth and significance of the church. Harcourt, Brace Co., $1.00.

R. U. R., by Karel Capek. English version by Paul Selver and Nigel Playfair. A fantastic melodrama, some years hence, about a world of living robots, without souls, and the struggles of their builders to preserve human existence as the mechanized persons increase in numbers and strength. Samuel French, 90¢.

Saint Joan, by George Bernard Shaw. An inspiring portrayal of the devotion to Christian world ideals. Available through Baker's Plays, 35¢.

Seventh Trumpet, The, by Charles Rann Kennedy. "Its aim is to present . . . the total spiritual reasons underlying the . . . miracle of Dunkirk, . . . with . . . the repentance and regeneration of a whole people, . . ." Samuel French, 90¢.

Shadow and Substance, by Paul Vincent Carroll. A mystical Irish servant girl, a stubborn priest, and a rebellious, young, village schoolmaster are thrown into a situation of growing cross-tensions, culminating in a tragedy which brings out the finest in each. Dramatists Play Service, 90¢.

Silver Cord, The, by Sidney Howard. A revealing struggle of a mother to keep her two sons, to whom she has devoted her life, to herself. Samuel French, 90¢.

Skin of Our Teeth, by Thornton Wilder. This fantasy, a Pulitzer Prize play, shows faith in humanity through the extraordinary adventures of members of a family, through many ages, who survive a thousand calamities by the skin of their teeth. Samuel French, 90¢.

Susan and God, by Rachel Crothers. Susan, self-centered, returns from Europe, endorsing a new religious cult. After practicing with her family what she has been preaching to her friends, she finds that she is genuinely "converted." Dramatists Play Service, 90¢.

Trial of Jesus, The, by John Masefield. This Passion play depicts the religious and racial conflicts which were swaying Jerusalem and the prominent persons taking part in the events preceding the crucifixion. Available from Baker's Plays, 85¢.

Wednesday's Child and **House We Live In.** Two plays by Leopold Atlas. *Wednesday's Child* is an appealing characterization of an adolescent boy, whose parents do not want him, who emerges at last from his private tragedy to a life of his own. *House We Live In* shows the daily ups and downs of several families in a run-down apartment section of New York. Samuel French, $2.00.

White Steed, The, by Paul Vincent Carroll. A dramatic clash between a skeptical humanist and a fanatical moralist, both Irish priests. Samuel French, $1.25.

Yellow Jacket, The, by George C. Hazleton and Benrimo. This fantasy portrays the experiences of a young man from his birth until, in maturity, he finds a meaning to his life. Samuel French, 90¢.

Production Manuals

Approach to Choral Speech, An, by Mona Swann. A practical treatment of the artistic and educational possibilities of choric speech. Baker's Plays (1937), $1.25.

Art of Choral Speaking, The, by Cecile de Banke. Material on voice control, selection of a choir, presentation form, and types of material. Baker's Plays (1947), $2.00.

Art of Play Production, The, by John Dolman, Jr. Especially good for directing. Harper & Bros. (rev. ed., 1946), $4.50.

Art of Producing Pageants, The, by Esther Willard Bates. One of the best old texts available for understanding elementary pageantry. Baker's Plays (1925), $2.00.

Broadcasting: Radio and Television, by Henry L. Eubank and Sherman P. Lawton. Much helpful material. Harper & Bros. (1952), $3.83.

Broadcasting Religion, compiled by Clayton T. Griswold and Charles H. Schmitz. The latest revised edition of a basic manual for local use, in abbreviated, outline form. Helpful chapters on TV. Much condensed material and specific suggestions, with bibliography. National Council of the Churches of Christ, Broadcasting and Film Commission, 220 5th Ave., New York 1, N. Y. (rev. ed.; 1954), $1.50.

Camp Theatricals, by S. Sylvan Simon. Samuel French (1934), $1.83.

Church Play and Its Production, The, by Esther Willard Bates. An excellent guide for producing chancel plays especially, with material on directing, acting, costuming, lighting, and so forth. Baker's Plays (1938), $4.50.

Costuming the Biblical Play, by Lucy Barton. Illustrated by David Sarvis. Condensed, but thorough, on biblical costuming and accessories. Baker's Plays (1937), $1.50.

Drama in the Church, by Fred Eastman and Louis Wilson. Best manual available on all aspects of the production of effective religious drama, with a selected list of the best plays and other helps on materials. Samuel French (rev. ed.; 1942), $1.83.

Fundamentals of Play Directing, by Alexander Dean. An excellent practical handbook on directing for advanced students of the art. Rinehart & Co. (1941), $4.25.

General Principles of Play Production, by Gilmor Brown and Alice Garwood. Contains many valuable suggestions drawn from experiences at the famous Pasadena Community Playhouse. Samuel French (1936), $2.62.

Handbook of Acting, A, by Madame Eva Alberti. Splendid manual with valuable emphasis on uses of pantomime. Samuel French (1932), $2.62.

Here's How! A Guide to Economy in Stagecraft, by Herbert V. Hake. Practical guide by an authority for the beginner. Material is in metal-ring binding so it will lie flat on a workbench or desk. Row, Peterson & Co. (1942), $2.00.

Historic Costume for the Stage, by Lucy Barton. Illustrated by David Sarvis. Best available book for the designing and making of difficult costumes for every age. Baker's Plays (reprint, 1949), $8.50.

Home-Built Lighting Equipment for the Small Stage, by Theodore Fuchs. Working drawings for the amateur electrician that will prevent many a shock, in more ways than one. Samuel French (1939), $3.08.

How's Your Second Act? by Arthur Hopkins. Nothing unnecessary in these timely notes on the production art. Samuel French (1931), $1.08.

Let's Make a Play, by Bernice Buehler. Valuable data on informal techniques of dramatization with children, ages six to fourteen. Friendship Press (1944), 25¢.

Lighting the Stage With Homemade Equipment, by Jack Stuart Knapp. Nontechnical, this manual has many practical suggestions for building lighting equipment. Baker's Plays (1933), $1.50.

Looking at Life Through Drama, by Lydia Glover Deseo and Hulda Mossberg Phipps. A stimulating guide to the religious use of drama. Abingdon Press (1931), $2.00.

Playmaking With Children, by Winifred Ward. How to create and use improvised drama in the classroom for pupils from the kindergarten age through high school. Takes the place of the author's earlier book, *Creative Dramatics* (1930). Appleton-Century-Crofts, Inc. (1947), $3.25.

Religious Radio, What to Do and How, by Everett C. Parker, Elinor Inman, and Ross Snyder. Contains many excellent suggestions. Harper & Bros. (1948), $2.10.

Techniques of Television Production, by Rudy Bretz. Much helpful material for amateurs. McGraw-Hill Book Co., Inc. (1953), $10.00.

Stage Scenery and Lighting, by Samuel Selden and Hunton D. Sellman. For the person with some technical knowledge of the skills required in production. Too difficult for the average student. Appleton-Century-Crofts, Inc. (rev. ed.; 1936), $4.50.

Ventures in Dramatics, by Hulda Niebuhr. A manual designed for teachers of boys and girls, ages ten to fifteen. Describes educational processes and results in dramatizations in the Madison Avenue Presbyterian Church of New York City. Charles Scribner's Sons (1935), $1.75.

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Appleton-Century-Crofts, Inc., 35 W. 32nd St., New York City 1.

Association Press, 291 Broadway, New York City 7.

Baker's Plays (Walter H. Baker Co.), 569 Boylston St., Boston 16, Mass., and Denver 2, Colo.

Dramatic Publishing Co., 179 N. Michigan Ave., Chicago 1, Ill.

Dramatists Play Service, 14 E. 38th St., New York City 16.

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